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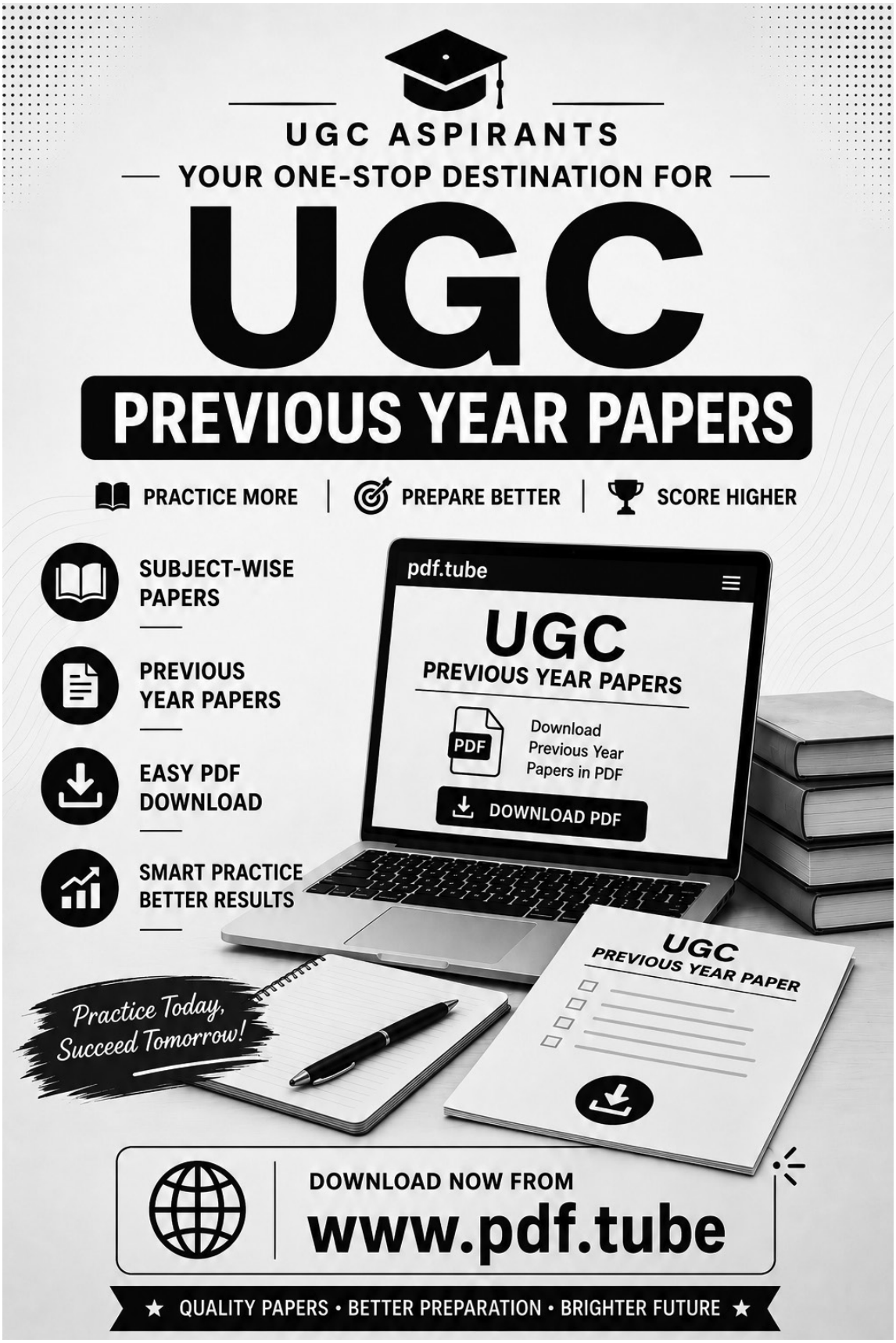

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NET SYLLABUS

Subject: FOLK LITERATURE **Code No: (71)**

Unit–1 Folklore: Definition, Concept and Classification

Who are the Folk? - Concepts of Folklife and Folkloristics - Ethnicity - Family types - Natal, Conjugal, Nuclear, Extended (Generational and Polyandrous) - Types of relationships in Family – direct, shared, sexual and descent - Functions of Family - Kinship Terminology: Types of Kinship, Role of Kinship - Social Categories and Social Organization in the creation, transmission and sustenance of Folklore / Folklife**.**

Conceptual shift from 'Popular Antiquities' to 'Folklore' - Genres and Functions of Folklore: Ethnic Genres and Analytical Categories - Classification of Folklore: Verbal, Nonverbal and Intermediary Genres - Genre Theory: Alan Dundes, Richard Dorson, Ben Amos, Richard Bauman, Roger Abrahams – Functions of Folklore: William Bascom, Louri Honko – Characteristics of Folklore.

Unit–2 Historiography of Folkloristics

Folk, from 'Savage' to 'Imagined Group' - Folklore as Data and Folklore as Study – Oracy Vs. Literacy – Classical Vs. Folk - Emergence of Folklore as an Academic Discipline - Folklore Studies in Abroad - Folklore Studies in India – Subaltern Studies – Tribal Studies – Diaspora Studies – Green Studies.

Unit–3 Folk Literature

Definition and Epistemology of Folk Literature **–** Fields of Folk Literature: Myths, Epics, Legends, Folk Tales, Folk Songs, Proverbs, Riddles, Tongue Twisters, Speech Acts – Verbal Art in Performances (Theatre, Dance Drama, Medicinal Chants,

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Verbose in Play Genres, etc.) – Literary Devices - Ethnic Slurs, Rumor, Personal Narratives – Oral History.

Unit–4 Theories of Folklore – I : Diachronic Approaches

Evolutionary Theories - Concept of Evolution – Unilinear and Multilinear Approaches - E.B. Tylor, George Mudrock, Lewis Morgan, James Frazer - Myth-Ritual Theory - Solar Mythology or Comparative Philology.

Devolutionary Theories - Concept of Devolution - Types of Devolutionary Theories - Marxists and Elitists.

Diffusion Theories (Monogenesis) - Concept of Diffusion - Indianist Theory or Benfy's Migration Theory – Egyptians School and Finnish School or Historical-Geographic Method.

Diffusion Theories (Polygenesis) - Psychic Unity - Convergence Vs. Parallelism Theories – Romantic Nationalism and its Manifestations.

Unit–5 Theories of Folklore – II : Synchronic Approaches

Structural Approaches – Basic concepts – Syntagmatic Structuralism – Concepts of Ferdinand de Saussure and Theory of Vladimir Propp — Application of Proppian Model to Folklore – Paradigmatic Structuralism – Concepts of Roman Jacobson and Theory of Claude Levi-Strauss – Application of Straussian Model to Folklore.

Functional Approaches – Basic Concepts – Social Functionalists: Bronislaw Malinowski, Radcliffe-Brown, Emile Durkheim – Symbolic Functionalists: Clifford Geertz, Victor Turner.

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Psychological Approaches - Psychoanalysis – Basic Concepts - Sigmund Freud – Freud's Theoretical applications to Folklore – Analytical Psychology – Basic Concepts – Carl J. Jung – Jung's Theoretical Applications to Folklore – Jacques Lacan's Theory.

Contextual Approaches – Basic Concepts – Verbal Art as Performance – Linguistic and Communicative Models of Roman Jacobson – Oral Formulaic Theory or Parry-Lord Theory – Lauri Honko's concept of 'Multiforms'.

Poststructural and Postmodern Approaches - Meaning and Tenets of Post-structuralism, New Hermeneutics, Text, Textuality, Textual Analysis - Paul Ricoeur and Theories of Interpretation - Historical Milieu of the Theories - Concept and Theory of Deconstruction - Derrida, Lacan, Foucault - Gender Theories and

Approaches - Gender and Genre - Feminism and Gender Perspectives – Queer Theory.

Semiotic Approaches - Semiotic Approach to Folk Culture Studies - Ferdinand de Saussure and Charles S. Pierce on Sign System and Culture - Perspectives on Discourse Analysis.

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Unit–6 Folklife and Cultural Performances

Culture as Performance – Erving Goffman, Clifford Geertz, Milton Singer - Rites of Passage and Territorial Rites – Arnold van Gennep, Victor Turner - Performance Centered Approach - Roger D. Abrahams, Richard Bauman, Richard Schechner - Dell Hymes's Ethnography of Speaking Approach - Analysis of Folk Narratives.

Unit–7 Public Folklore and Mass Media

Basic Concepts - Folklore, Folklorism, Folklorismus, Folklorization, Applied Folklore, Public Folklore and Second Life of Folklore - Folklore in Public Sphere – Folklore and Communication – Folklore and New Media.

Unit–8 Folklore and Globalisation

Theories of Global Culture - Discourse on Modernity, Post-Modernity and Globalisation - Ideologues of Globalisation – Emergence of Populism.

Influence of Globalisation in Socio-cultural Life - Issues and Concepts of Identity - Glocal vs. Global, Homogeneity Vs. Heterogeneity and Hybridization - Changing Dimensions and domains of Folklore Genres and Folk Performances - Cultural Tourism – Neo-Folk Formations and Protest Movements – Challenges to Native Cultures – Bio-politics.

Unit–9 Indian Folk Cultural Practices

Genres of Folk Theatre – Narrative Enactments – Puppet Theatre – Dance Dramas - Musical Traditions and Life Style Patterns – Naming System and Onomastics – Occupational Folklore - Family Folklore - Folk Religious Practices – Pilgrimage and Ritual Practices – Fairs and Festivals – Folk Medicinal Practices – Folk Art and Craft – Folk Architecture – Folk Foodways and Culinary Practices – Folk Games – Dress and Clothing – Manners and Customs – Customary Law and Jurisprudence – Worldview - Regional Variations and Versions.

Unit–10 Fieldwork, Documentation and Archival Practices

Categorization of Fieldwork Operations: Pre-fieldwork, Fieldwork and Post-fieldwork – Notions of 'field' and 'data'- Thick and Thin Data - Methods and Techniques **–** Survey Method, Observation Method – Ethnographic Method - Postmodern Ethnographic Method – Dialogical and Discourse Methods - Focus Group Method - Documentation and Archival Practices – Preservation and Conservation of Tangible and Intangible Cultures – Fieldwork Ethics and Copyright Issues – Patent Rights.

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CHAPTER 01

Folklore: Definition, Concept and Classification

1. What does the term "folk" primarily refer to in contemporary folkloristics?
(A) Only rural, illiterate peasants living in agrarian societies
(B) Any group of people sharing at least one common linking factor
(C) Indigenous tribes isolated from modern civilization
(D) Elite members of society who preserve ancient manuscripts

2. Consider the following statements regarding the concept of "folklife":
I. It encompasses the total traditional culture of a group.
II. It is strictly limited to oral literature and verbal arts.
III. It includes material culture, customs, and beliefs.
IV. It studies everyday life from an ethnographic perspective.
Which of the above statements are correct?
(A) I, II, and III
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

3. Which academic discipline is dedicated specifically to the systematic study of folklore?
(A) Antiquarianism
(B) Museology
(C) Folkloristics
(D) Philology

4. Read the following assertion and reason and select the correct option.
Assertion (A): The definition of "folk" has expanded beyond rural peasants to include urban and modern groups.
Reason (R): Modern folklorists recognize that any group sharing a common tradition, such as an occupation or religion, generates its own folklore.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

5. Which of the following statements correctly describes the "folklife approach"?
(A) It isolates oral tales from the physical environment of the narrator.
(B) It focuses exclusively on the historical origins of elite literature.
(C) It examines verbal arts alongside material culture and social customs.
(D) It disregards the social organization of the community studied.

6. Match the items in List I with the items in List II.
List I: (Concepts)
P. Folkloristics
Q. Folklife
R. Folk
S. Lore
List II: (Descriptions)
1. Any group sharing a common factor
2. The academic study of traditional culture
3. The traditional knowledge and expressions of a group
4. The holistic study of everyday traditional culture
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

7. Which of the following statements about the concept of "folk" is incorrect?

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(A) A folk group can be formed around a shared occupation.
(B) Age and gender can be the basis for forming a folk group.
(C) Folk groups possess their own unique esoteric traditions.
(D) The folk are exclusively the illiterate members of a society.

8. Consider the following elements of folkloristics:
I. Collection of field data
II. Archiving and cataloging
III. Analysis and interpretation
IV. Eradication of modern culture
V. Dissemination of findings
Which of the above represent the core activities of folkloristics?
(A) I, II, III, and IV
(B) I, II, III, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

9. Identify the correct pair regarding folk group formations.
(A) Age-based folk group - Citizens of a modern nation-state
(B) Religious folk group - Members of a local sports club
(C) Occupational folk group - Factory workers sharing specific jargon
(D) Regional folk group - Children playing playground games

10. Arrange the following conceptual shifts in the study of traditional culture in chronological order:
I. Holistic study of Folklife and context
II. Study of Popular Antiquities
III. Performance-oriented Folkloristics
IV. Coining of the term "Folklore"
Which of the following represents the correct chronological sequence?
(A) II, IV, I, III
(B) IV, II, I, III
(C) II, I, IV, III
(D) I, II, III, IV

11. Which of the following is NOT a characteristic feature of folklife?
(A) Integration of material and verbal culture
(B) Study of vernacular architecture
(C) Observation of customary practices
(D) Reliance solely on institutional written records

12. **Statement I:** Folkloristics relies heavily on fieldwork to document living traditions.
Statement II: Folkloristics ignores historical archives and focuses only on contemporary data.
Which of the following is correct regarding the statements above?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

13. Which of the following best defines a "folk group" according to the conceptualization provided by Alan Dundes?
(A) A group of people who share the same geographical boundary and government.
(B) A community that actively rejects technological advancements.
(C) Any two or more persons who share at least one common linking factor.
(D) A society that communicates exclusively through written literature.

14. If a researcher studies the occupational jokes, uniform modifications, and initiation rituals of firefighters, they are applying the concept of:
(A) Elite cultural hegemony
(B) Antiquarian structuralism
(C) Classical institutionalization
(D) Folklife and occupational folklore

15. Identify the incorrect pairing of folklore concepts.
(A) Folklife - Exclusive study of ancient oral epics
(B) Esoteric lore - Traditions shared within the group
(C) Exoteric lore - What a group believes about another group
(D) Folkloristics - The scientific study of folklore

16. A group of computer programmers develops a shared vocabulary, specific memes, and coding

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rituals not understood by outsiders. This scenario illustrates:
(A) The eradication of folklore by technology
(B) The formation of a modern occupational folk group
(C) A shift towards popular antiquities
(D) The decline of folklife studies

17. Applying the principles of folkloristics, how would a scholar treat an urban legend circulating on the internet?
(A) Dismiss it as irrelevant because it is digital.
(B) Analyze it as a contemporary form of folklore transmission.
(C) Categorize it as a modern form of elite literary creation.
(D) Disregard it due to its lack of a rural, agrarian origin.

18. What was the primary cause for the emergence of "folklife" studies alongside traditional folklore studies?
(A) The need to document holistic, everyday traditional culture, including material arts.
(B) The desire to separate verbal arts from their specific cultural and social context.
(C) The scholarly push to redefine folklore as purely written or formal literature.
(D) The failure of early scholars to collect any significant oral tales from the field.

19. How is "folkloristics" technically defined in academia?
(A) The practice of performing folk dances.
(B) The commercialization of traditional crafts.
(C) The academic discipline that studies folklore.
(D) The institutional archiving of elite histories.

20. Who among the following is widely credited with emphasizing the definition of "folk" as any group sharing a common linking factor?
(A) William Thoms
(B) Max Müller
(C) Jacob Grimm
(D) Alan Dundes

21. Which statement correctly reflects the modern conceptualization of "folk"?
(A) Folk exists only in the past and must be reconstructed.
(B) Only non-literate communities possess folk traditions.
(C) Everyone is a member of multiple folk groups simultaneously.
(D) Urbanization completely destroys the existence of folk groups.

22. Which of the following statements represents an antiquated, inaccurate view of the folk?
(A) The folk are living carriers of dynamic traditions.
(B) The folk are the uneducated relics of a primitive past.
(C) Folk groups continuously create new traditional expressions.
(D) Folk traditions adapt to new technological environments.

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23. Identify the correct pair regarding identity in folklore.
(A) Geographic isolation - Mandatory for folklore generation
(B) Illiteracy - Essential requirement for traditional bearers
(C) Institutionalization - The natural state of folklife
(D) Shared Identity - Core basis for folk group formation

24. Identify the incorrect pairing regarding group formations.
(A) Nuclear family - Includes three or more generations living together
(B) Natal family - Family into which one is born
(C) Conjugal family - Family established through marriage
(D) Extended family - Includes kin beyond the nuclear unit

25. Which of the following is NOT typically considered a channel for the transmission of folklore?
(A) Oral communication
(B) Customary imitation
(C) Formal mass media broadcasts of state laws
(D) Material demonstration

26. How is "ethnicity" generally conceptualized in folklife studies?
(A) As a shared cultural heritage, ancestry, myth of origins, and homeland.

(B) As a strictly biological and genetic determination based on racial categories.
(C) As an entirely modern political construct with no traditional basis.
(D) As a temporary legal status granted to refugees by international organizations.

27. Consider the following features related to ethnicity:
I. Shared language or dialect
II. Common cultural traditions and folklore
III. Identical genetic makeup among all members
IV. A sense of shared historical origin
Which of the above are socio-cultural markers of ethnicity?
(A) I, II, and III
(B) II, III, and IV
(C) I, II, and IV
(D) I, III, and IV

28. What term refers to the family into which an individual is born and reared?
(A) Family of procreation
(B) Natal family (Family of orientation)
(C) Conjugal family
(D) Polyandrous family

29. Read the following assertion and reason and select the correct option.
Assertion (A): The conjugal family is centered around the spousal tie.
Reason (R): It is formed primarily through the institution of marriage rather than through birth.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

30. Which of the following correctly describes a nuclear family?
(A) A family consisting of two or more brothers sharing one wife.
(B) A family unit that includes grandparents, parents, and grandchildren.
(C) A family formed solely by sibling relationships without parents.
(D) A family consisting of parents and their unmarried children.

31. Match the items in List I with the items in List II.
List I: (Family Types)
P. Natal Family
Q. Conjugal Family
R. Extended Family
S. Polyandrous Family
List II: (Characteristics)
1. Formed through marital union
2. One woman with multiple husbands
3. Includes multiple generations or collateral kin
4. The family of one's birth and upbringing
(A) P-4, Q-1, R-3, S-2
(B) P-1, Q-4, R-2, S-3
(C) P-3, Q-2, R-1, S-4
(D) P-4, Q-3, R-1, S-2

32. Which of the following statements about extended families is incorrect?
(A) They can include aunts, uncles, and cousins living together.
(B) They consist strictly of a husband, a wife, and their biological children.
(C) They often function as a cohesive economic unit in agrarian societies.
(D) They facilitate the cross-generational transmission of folklore.

33. Consider the following statements about family types:
I. A generational extended family includes three or more generations.
II. A polyandrous family involves one husband and multiple wives.
III. The conjugal family is also known as the family of procreation.
IV. The natal family shapes an individual's primary socialization.
V. Extended families cannot exist in urban settings.
Which of the above statements are correct?
(A) I, II, and III
(B) I, III, and IV
(C) II, IV, and V
(D) I, IV, and V

34. Identify the correct pair regarding marital and family structures.

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(A) Polyandry - One woman married to multiple men
(B) Polygyny - One woman married to multiple men
(C) Monogamy - One man married to multiple women
(D) Fraternal polyandry - One man married to several sisters

35. Arrange the typical normative stages of a family life cycle in chronological order:
I. Expansion (birth of children)
II. Formation (marriage/conjugal union)
III. Dissolution (death of spouses)
IV. Contraction (children leaving home)
Which of the following represents the correct chronological sequence?
(A) II, I, IV, III
(B) I, II, III, IV
(C) II, IV, I, III
(D) IV, III, I, II

36. Which of the following is NOT a characteristic typically associated with the natal family?
(A) It provides initial social placement.
(B) It handles primary enculturation.
(C) It transmits foundational folk beliefs to the child.
(D) It is formed by the individual's own marriage.

37. **Statement I:** The conjugal family is inherently a biological concept based on genetic descent.
Statement II: The conjugal family is a social and legal construct based on affinal ties.
Which of the following is correct regarding the statements above?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

38. Which of the following best describes the role of ethnicity in the creation of folklore?
(A) It eliminates the need for oral traditions by relying on formal institutional education.
(B) It provides a shared cultural matrix that generates ethnic genres and boundary-marking lore.
(C) It restricts folklore generation strictly to religious rituals and spiritual ceremonies.
(D) It prevents the borrowing of folklore motifs and themes from neighboring cultures.

39. What is a key competency in differentiating a nuclear family from an extended family during field research?
(A) Identifying the presence of a spousal tie between the primary household heads.
(B) Determining the overall economic status and class of the rural or urban household.
(C) Recording the specific language or local dialect spoken within the domestic home.
(D) Mapping the inclusion of kin beyond the two-generation parent-child unit.

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40. Identify the incorrect pairing regarding family structures.
(A) Avunculocal - Couple settles near the wife's mother
(B) Patrilocal - Couple settles near the husband's family
(C) Matrilocal - Couple settles near the wife's family
(D) Neolocal - Couple settles in a new, independent location

41. In a Himalayan community, brothers marry a single woman to prevent the division of scarce agricultural land. This scenario is a classic case of:
(A) Polygynous family
(B) Neolocal nuclear family
(C) Fraternal polyandrous family
(D) Matrifocal family

42. By applying the concept of "family of orientation," an analyst studies how a child learns traditional storytelling. The analyst is examining the child's:
(A) Natal family
(B) Conjugal family
(C) Polyandrous family
(D) Affinal family

43. What is the primary cause of ethnic boundaries being maintained through folklore?
(A) The universalization of mass media and

global communication networks.
(B) The complete assimilation of minority cultures into dominant societies.
(C) The total abandonment of traditional kinship terminologies and structures.
(D) The use of exoteric lore to distinguish "us" from "them".

44. How is the "conjugal family" defined?
(A) A family unit defined solely by maternal descent.
(B) A family unit created through marriage, centering on spouses.
(C) A family unit consisting of grandparents and grandchildren.
(D) A family based entirely on adoptive relationships.

45. Which generations are typically present in a generational extended family?
(A) A single domestic unit consisting only of parents and their children.
(B) A shared residence where only adult siblings live together without elders.
(C) At least three generations (e.g., grandparents, parents, and children).
(D) A household containing only spouses who have not yet had any children.

46. Which statement correctly describes polyandry?
(A) It is the most common form of marriage globally.
(B) It involves a marriage between one man and two or more women.
(C) It prohibits the creation of an extended family.
(D) It involves a marriage between one woman and two or more men.

47. Which of the following statements about the natal family is incorrect?
(A) It is the family an individual creates upon marriage.
(B) It is also referred to as the family of orientation.
(C) It serves as the primary agent of socialization.
(D) It consists of one's parents and siblings.

48. Identify the correct pair regarding family types.
(A) Joint Family - Independent parents and children only
(B) Nuclear Family - Husband, wife, and their dependent children
(C) Conjugal Family - Based strictly on blood relations
(D) Natal Family - Based on affinal relations

49. Identify the incorrect pairing regarding factors of ethnicity.
(A) Common ancestry - Historical or mythical descent
(B) Exogamy - Requirement to marry strictly within the ethnic group
(C) Cultural heritage - Shared folklore and traditions
(D) Homeland - A specific geographical origin or territory

50. Which of the following is NOT classified as a basic family type in sociological and folkloric study?
(A) Bureaucratic family
(B) Nuclear family
(C) Extended family
(D) Conjugal family

51. What constitutes a "direct relationship" within a family context?
(A) The relationship between individuals sharing common ancestors and genetic history.
(B) The legal and bureaucratic relationship between an individual citizen and the state.
(C) The immediate, face-to-face relationship such as parent-child or husband-wife.
(D) The distant relationship shared between two individuals who are third cousins.

52. Consider the following types of relationships in a family:
I. Sexual relationship
II. Economic relationship
III. Descent relationship
IV. Professional bureaucratic relationship
Which of the above are universally recognized as core family relationships?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

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53. Which fundamental relationship serves as the basis for the conjugal family?
(A) The sibling relationship
(B) The descent relationship
(C) The sexual and marital relationship between spouses
(D) The shared relationship among cousins

54. Read the following assertion and reason and select the correct option.
Assertion (A): Descent relationships are critical in tracing kinship and inheritance.
Reason (R): Descent traces connections across generations, linking individuals to common ancestors.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

55. Which statement correctly differentiates a direct relationship from a shared relationship in family studies?
(A) Direct relationships are based on shared property; shared relationships are based on biology.
(B) Direct relationships are always affinal; shared relationships are always consanguineal.
(C) There is no distinction; both terms mean the same thing in genealogical research.
(D) Direct ties involve immediate contact; shared ties involve a common relation to a third party.

56. Match the items in List I with the items in List II.
List I: (Relationship Types)
P. Direct relationship
Q. Shared relationship
R. Sexual relationship
S. Descent relationship
List II: (Examples)
1. Tracing ancestry to a great-grandparent
2. Two siblings bonded by having the same parents
3. Mother and daughter interacting
4. Legitimized intimacy between spouses
(A) P-3, Q-2, R-4, S-1
(B) P-2, Q-3, R-1, S-4
(C) P-1, Q-4, R-2, S-3
(D) P-3, Q-4, R-2, S-1

57. Which of the following statements about descent groups is incorrect?
(A) They are formed by tracing lineage to a common ancestor.
(B) Unilineal descent traces ancestry through only one gender line.
(C) Bilateral descent strictly traces ancestry through the mother's line only.
(D) Descent systems play a key role in the transmission of family lore.

58. Consider the following functions of the family:
I. Reproduction
II. Socialization
III. Economic cooperation
IV. Emotional support
V. National legislation formulation
Which of the above are primary functions of the family?
(A) I, II, III, and IV
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

59. Identify the correct pair regarding family functions.
(A) Economic function - Passing down myths and legends
(B) Reproductive function - Regulating division of labor
(C) Psychological function - Establishing legal property rights
(D) Socialization function - Enculturation and teaching group norms

60. Arrange the following steps in the formation of unilineal descent groups in a logical evolutionary sequence (from individual to broader group):
I. Individual identity
II. Immediate family unit
III. Lineage (demonstrated descent)
IV. Clan (stipulated descent)
Which of the following represents the correct sequence?
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) II, IV, I, III

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61. Which of the following is NOT considered a primary function of the family in traditional societies?
(A) Regulation of sexual behavior
(B) Socialization of offspring
(C) Standardization of national currency
(D) Economic production and consumption

62. **Statement I:** The economic function of the family has shifted from a unit of production to a unit of consumption in modern urban societies.
Statement II: In traditional folk societies, the family rarely acts as an economic unit of production.
Which of the following is correct regarding the statements above?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

63. What is the most appropriate description of the family's role in the sustenance of folklife?
(A) It acts as the primary social matrix where traditional knowledge, customs, and oral lore are learned and transmitted naturally.
(B) It strictly censors oral narratives to match state ideologies and formal political doctrines.
(C) It isolates individuals from traditional cultural practices through the use of modern technology.
(D) It replaces informal folk traditions with formalized education provided by state institutions.

64. A researcher observes that cousins in a specific community treat each other exactly like brothers and sisters due to their shared grandparents. This demonstrates an emphasis on which relationship?
(A) Direct affinal relationship
(B) Shared descent relationship
(C) Bureaucratic relationship
(D) Conjugal relationship

65. Identify the incorrect pairing regarding family functions.
(A) Reproduction - Ensuring the continuation of the group
(B) Economic cooperation - Creating standardized written literature
(C) Socialization - Teaching children the folklore and norms of society
(D) Regulation of sexuality - Implementing the incest taboo

66. A family living in an agrarian setting works the land together, shares the harvest, and collectively maintains the household. This scenario primarily highlights which function of the family?
(A) Economic function
(B) Psychological function
(C) Educational function
(D) Reproductive function

67. Applying the concept of "descent," if a society traces inheritance and lineage strictly through the female line, it is practicing:
(A) Patrilineal descent
(B) Bilateral descent
(C) Matrilineal descent
(D) Ambilineal descent

68. What is the primary cause for the universal regulation of sexual relationships within the family through the incest taboo?
(A) To force individuals to remain within their nuclear family to ensure economic stability.
(B) To maintain wealth strictly within the immediate family through endogamous practices.
(C) To reduce the size of the extended family network and limit social obligations.
(D) To prevent biological degradation and promote social alliances through exogamy.

69. How is a "descent relationship" defined?
(A) A relationship based on marriage.
(B) A horizontal relationship between peers of the same age.
(C) A vertical relationship linking generations through a common ancestor.
(D) A relationship established through adoption only.

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70. Which family function directly ensures the biological survival and continuity of a society?
(A) The socialization function
(B) The reproductive function
(C) The psychological function
(D) The economic function

71. Which statement correctly identifies a "shared relationship" in family dynamics?
(A) It is the direct legal and social contract between a husband and a wife.
(B) It refers only to the transmission of property and material inheritance.
(C) It implies a complete lack of blood ties or any shared genetic heritage.
(D) It involves members who are linked by their relationship to a third party.

72. Which of the following statements about direct relationships is incorrect?
(A) They include the parent-child bond.
(B) They include the husband-wife bond.
(C) They involve immediate, primary interactions.
(D) They are exclusively based on distant lineage tracing.

73. Identify the correct pair regarding family functions.
(A) Social placement - Teaching specific agricultural techniques
(B) Economic function - Assigning kinship terminologies
(C) Emotional function - Providing a safe haven and psychological support
(D) Reproductive function - Conducting religious rituals

74. Identify the incorrect pairing of relationship types.
(A) Consanguineal - Related by blood
(B) Affinal - Related by marriage
(C) Fictive - Genetically related
(D) Descent - Related through a common ancestor

75. Which of the following is NOT a recognized type of family relationship according to standard anthropological classifications?
(A) Conjugal
(B) Consanguineal
(C) Fictive
(D) Commercial

76. What is "kinship terminology"?
(A) The study of ancient languages.
(B) The system of names applied to categories of kin related by blood or marriage.
(C) The legal documentation required for property transfer.
(D) The vocabulary used in occupational folklore.

77. Consider the following statements about kinship types:
I. Consanguineal kinship is based on blood ties.
II. Affinal kinship is based on marriage.
III. Fictive kinship applies to individuals treated as relatives without blood or marital ties.
IV. Affinal kinship excludes spouses.
Which of the above statements are correct?
(A) I, II, and III
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

78. Which term describes kin related by biological descent (blood relations)?
(A) Affinal kin
(B) Fictive kin
(C) Conjugal kin
(D) Consanguineal kin

79. Read the following assertion and reason and select the correct option.
Assertion (A): Affinal kin play a crucial role in forming alliances between different families.
Reason (R): Affinal kinship is established through marriage, which links two distinct family groups together.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

80. Which statement correctly describes the role of kinship in society?
(A) Kinship is irrelevant to the transmission of folklore.

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(B) Kinship systems define social obligations, rights, and inheritance.
(C) Kinship systems are identical across all human cultures.
(D) Kinship roles only apply within the nuclear family.

81. Match the items in List I with the items in List II.
List I: (Kinship Terms)
P. Consanguineal
Q. Affinal
R. Fictive
S. Classificatory
List II: (Definitions)
1. Ritual godparents or close family friends
2. Groups various distinct relatives under a single term
3. Relatives by blood
4. Relatives by marriage
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-2, R-3, S-4

82. Which of the following statements about fictive kinship is incorrect?
(A) It involves individuals who are genetically related.
(B) It includes relationships like godparenthood.
(C) It strengthens social solidarity outside biological lines.
(D) Adopted children are sometimes integrated through fictive models.

83. Consider the following aspects of kinship behavior:
I. Avoidance relationships
II. Joking relationships
III. Inheritance rights
IV. Succession of authority
V. Random interactions without rules
Which of the above are governed by kinship structures?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

84. Identify the correct pair regarding kinship systems.
(A) Classificatory system - Uses a distinct term for each specific relative
(B) Descriptive system - Lumps uncles and fathers under one term
(C) Classificatory system - Distinguishes maternal and paternal uncles strictly
(D) Descriptive system - Uses a distinct term for each specific relative

85. Arrange Lewis Henry Morgan's proposed evolutionary stages of human society in chronological order:
I. Savagery
II. Civilization
III. Barbarism
Which of the following represents the correct sequence?
(A) I, II, III
(B) I, III, II
(C) III, I, II
(D) II, III, I

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86. Which of the following is NOT an example of an affinal kin?
(A) Mother-in-law
(B) Biological sister
(C) Brother-in-law
(D) Daughter-in-law

87. **Statement I:** In a classificatory kinship system, a single term may be used to refer to one's father as well as one's father's brothers.
Statement II: A descriptive kinship system uses a separate, specific term for each exact relationship.
Which of the following is correct regarding the statements above?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

88. What is the most appropriate description of the role of kinship in the transmission of folklife?
(A) It creates the primary social networks through which oral traditions and customs are informally passed down.

(B) It dictates rigid academic curricula.
(C) It restricts the sharing of folklore to outsiders only.
(D) It prevents cultural variation across generations.

89. A folklorist notes that a child refers to their mother's close friend as "Aunt," despite having no blood or marital connection. This demonstrates:
(A) Affinal kinship
(B) Consanguineal kinship
(C) Fictive kinship
(D) Lineal descent

90. Identify the incorrect pairing of kinship behaviors.
(A) Exogamy - Requirement to marry a close biological relative
(B) Joking relationship - Informal, teasing behavior permitted between specific kin
(C) Avoidance relationship - Formal distancing to show respect or prevent conflict
(D) Teknonymy - Referring to an adult by the name of their child

91. In a Himalayan community, brothers marry a single woman to prevent the division of scarce agricultural land. This reflects the role of:
(A) Affinal kinship mapping
(B) Patrilineal descent obligations
(C) Fictive kinship alliances
(D) Matrilineal descent and the avuncular relationship

92. Applying kinship terminology, how would you classify the relationship between a woman and her husband's sister?
(A) Consanguineal
(B) Affinal
(C) Lineal
(D) Fictive

93. What is a primary cause for the existence of "joking relationships" within kinship systems?
(A) To foster hatred and social division.
(B) To strictly enforce hierarchical authority.
(C) To release social tension and facilitate camaraderie between potential affines.
(D) To eliminate all oral folklore.

94. How is "affinal kinship" formally defined?
(A) Kinship traced through maternal genetics only.
(B) Kinship established by birth.
(C) Kinship established by living in the same village.
(D) Kinship established by social or legal bonds of marriage.

95. What is the defining feature of a classificatory kinship system?
(A) Relatives of different biological distances are grouped under the same kinship term.
(B) Every relative has a unique, descriptive title.
(C) Kinship terms are entirely abolished.
(D) Kinship is determined solely by wealth.

96. Which statement correctly defines a descriptive kinship terminology system?
(A) It merges collateral and lineal relatives under one term.
(B) It uses specific, distinct terms to describe exact genealogical relationships.
(C) It uses only two terms for all relatives.
(D) It relies entirely on fictive ties.

97. Which of the following statements about the role of kinship is incorrect?
(A) Kinship organizes social relations and interactions.
(B) Kinship regulates marriage and sexual access.
(C) Kinship has no impact on economic production in traditional societies.
(D) Kinship systems define roles, rights, and duties.

98. Identify the correct pair regarding kinship types.
(A) Consanguineal - Father and son
(B) Affinal - Brother and sister
(C) Fictive - Husband and wife
(D) Lineal - Uncle and nephew

99. Identify the incorrect pairing of kinship categories.
(A) Lineal kin - Direct ancestors or descendants (e.g., grandfather)
(B) Collateral kin - Siblings and their descendants (e.g., cousins)
(C) Consanguines - Relatives adopted from outside the group

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(D) Affines - Relatives by marriage (e.g., mother-in-law)

100. Which of the following is NOT a type of kinship bond?
(A) Consanguineal
(B) Affinal
(C) Fictive
(D) Linguistic

101. What do "social categories" refer to in the context of folklife?
(A) Arbitrary groupings of people created for statistical census data and demographic analysis.
(B) Only the economic classes identified by traditional Marxist theory and political science.
(C) Meaningful divisions within society, such as age, gender, occupation, and religion, around which folklore is generated.
(D) Groups of animals depicted in folktales used to teach moral lessons to children.

102. Consider the following roles of social organization in folklife:
I. It provides the context for the creation of folklore.
II. It establishes channels for the transmission of folklore.
III. It ensures the sustenance of traditions through institutions like family and religion.
IV. It universally eradicates oral traditions in favor of written law.
Which of the above statements are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

103. What term was predominantly used in England to describe traditional customs and beliefs before the invention of the word "folklore"?
(A) Ethnology
(B) Cultural Anthropology
(C) Primitive Lore
(D) Popular Antiquities

104. Read the following assertion and reason and select the correct option.
Assertion (A): Social organization plays a vital role in the sustenance of folklore.
Reason (R): Organized social structures like guilds, families, and religious groups provide the regular interactions necessary for traditions to be practiced and passed down.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

105. Which statement correctly reflects the creation of folklore within social categories?
(A) Folklore is created solely by isolated individuals outside of society.
(B) Folklore is legislated by the state and imposed on social categories.
(C) Folklore is generated organically within social categories as members interact and share experiences.
(D) Folklore creation ceased with the industrial revolution.

106. Match the items in List I with the items in List II.
List I: (Concepts/Figures)
P. Popular Antiquities
Q. Folklore
R. William Thoms
S. John Brand
List II: (Descriptions)
1. Coined the term "Folklore" in 1846
2. Pre-1846 term for the study of old customs and superstitions
3. Wrote "Observations on Popular Antiquities"
4. The lore of the people
(A) P-2, Q-4, R-1, S-3
(B) P-3, Q-1, R-2, S-4
(C) P-4, Q-2, R-3, S-1
(D) P-1, Q-3, R-4, S-2

107. Which of the following statements regarding the sustenance of folklore is incorrect?
(A) It requires active bearers of tradition.
(B) It relies on social contexts for performance.
(C) It adapts to changes in the social organization.
(D) It is sustained best when entirely divorced from everyday social life.

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108. Consider the following factors that led to the conceptual shift from 'Popular Antiquities' to 'Folklore':
I. The desire for a concise, Anglo-Saxon compound word.
II. The expanding interest in the living traditions of the common people.
III. The realization that "antiquities" implied only dead, historical relics.
IV. The goal to align the study exclusively with classical Greek literature.
V. The influence of European romantic nationalism.
Which of the above factors are correct?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, III, and IV

109. Identify the correct pair regarding antiquarian scholars.
(A) John Brand - Rejected the concept of popular antiquities
(B) Max Müller - Focused strictly on material culture
(C) William Thoms - Coined the term "Folklore"
(D) Jacob Grimm - Coined the term "Popular Antiquities"

110. Arrange the historical developments in the terminology of traditional culture in chronological order:
I. Coining of "Folklore" by William Thoms
II. Use of the term "Popular Antiquities" by early English scholars
III. Development of modern "Folkloristics" as an academic discipline
Which of the following represents the correct sequence?
(A) II, I, III
(B) I, II, III
(C) III, II, I
(D) II, III, I

111. Which of the following is NOT a factor in the creation and transmission of folklore?
(A) Complete isolation from human contact
(B) Social interaction
(C) Shared identity
(D) Group cohesion

112. **Statement I:** William Thoms proposed the word "Folklore" to replace the cumbersome phrase "Popular Antiquities."
Statement II: Thoms published this proposal in the journal 'The Athenaeum' under the pseudonym Ambrose Merton.
Which of the following is correct regarding the statements above?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

113. What is the most appropriate definition of the antiquarian view of "Popular Antiquities"?
(A) The scientific study of modern internet memes and digital folklore in contemporary society.
(B) The collection of remnants and relics of past customs, superstitions, and ceremonies found among the uneducated classes.
(C) The analytical study of contemporary urban folklore within diverse modern environments.
(D) The architectural study of classical Roman buildings and ancient structural engineering.

114. How does social organization facilitate the competency of traditional transmission?
(A) By creating institutional and informal spaces (festivals, rituals, gatherings) where traditional knowledge is performed and learned.
(B) By breaking down family structures.
(C) By replacing oral storytelling with mass media.
(D) By penalizing the use of ethnic languages.

115. Identify the incorrect pairing regarding the shift in folklore studies.
(A) Popular Antiquities - Focused on relics of the past
(B) Folklore (Modern) - Focuses on dynamic, living traditions
(C) Antiquarianism - Stressed contextual performance over texts

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(D) Folkloristics - The analytical study of folklore

116. A local guild of weavers requires apprentices to undergo a specific initiation ritual, learn proprietary songs, and use specialized weaving terms. This is a case of folklore creation and sustenance through:
(A) Biological descent
(B) Antiquarian archiving
(C) Fictive kinship
(D) Social organization and occupational categorization

117. By applying the concept of "social categories," a folklorist analyzing a college campus would most likely look at the folklore of:
(A) The architectural history of the buildings
(B) The state government funding models
(C) Distinct groups like fraternities, sports teams, and theater clubs
(D) The biological differences between students

118. What was the primary cause for the shift from the term "Popular Antiquities" to "Folklore"?
(A) Scholars wanted a Latin-based term to sound more scientific and rigorous for academia.
(B) The term "antiquities" failed to capture the living, oral nature of the people's traditions, sounding too focused on dead archaeological objects.
(C) The British government mandated the change in terminology to standardize cultural study.
(D) Popular antiquities only referred to elite literature produced by the upper classes.

119. How did William Thoms initially define "Folklore" in 1846?
(A) The holistic study of material culture.
(B) The psychological analysis of myths.
(C) The performance of verbal art in small groups.
(D) The manners, customs, observances, superstitions, ballads, proverbs, etc., of the olden time.

120. In what year did William Thoms coin the term "Folklore"?
(A) 1789
(B) 1812
(C) 1846
(D) 1888

121. Which statement correctly identifies a hallmark of the early Antiquarian perspective?
(A) They viewed folklore as dynamic, changing processes that adapt to modern environments.
(B) They actively promoted the creation of new folklore within industrial urban settings.
(C) They viewed traditional customs as curious, decaying survivals of an earlier primitive stage of society.
(D) They focused heavily on the context of performance rather than the written text itself.

122. Which of the following statements about William Thoms's definition is incorrect?
(A) He defined it as the artistic communication in small groups.
(B) He intended folklore to refer to the lore of the people.
(C) He saw it as a good Saxon compound word.
(D) He sought to replace "popular antiquities."

123. Identify the correct pair regarding social categories.
(A) Gender category - Occupational slang of mechanics
(B) Religious category - National anthems
(C) Occupational category - Baptismal rites
(D) Age category - Children's jump-rope rhymes

124. Identify the incorrect pairing of transmission channels.
(A) Vertical transmission - Passing lore from grandparents to grandchildren
(B) Informal transmission - Government gazettes and laws
(C) Horizontal transmission - Passing lore among peer groups
(D) Formal transmission - Institutionalized school curriculum

125. Which of the following is NOT an antiquarian trait in studying traditions?
(A) Collecting disconnected texts
(B) Treating customs as relics of the past
(C) Analyzing the socio-psychological functions of living lore

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(D) Viewing the folk as uneducated peasants

126. What is meant by "ethnic genres" in folklore classification?
(A) Theoretical categories created by academics to compare cross-cultural data from diverse global populations.
(B) Standardized genres that only exist in written form and are preserved within official government archives.
(C) Exclusive categories that deliberately exclude all minority cultures in favor of a single national identity.
(D) The native, indigenous categories and names that a specific culture uses to classify its own oral traditions.

127. Consider the following characteristics of analytical categories of folklore:
I. They are created by scholars.
II. They facilitate cross-cultural comparison.
III. They are identical to ethnic genres in every culture.
IV. Examples include "myth," "legend," and "folktale."
Which of the above statements are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

128. Which of the following falls under the classification of "Verbal Folklore"?
(A) Vernacular architecture
(B) Proverbs and riddles
(C) Folk dance
(D) Basket weaving

129. Read the following assertion and reason and select the correct option.
Assertion (A): Nonverbal folklore encompasses traditional material culture and physical practices.
Reason (R): Nonverbal folklore relies entirely on oral transmission and spoken word for its sustenance.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

130. Which statement correctly distinguishes ethnic genres from analytical categories?
(A) Ethnic genres are culture-specific classifications by the people themselves; analytical categories are academic classifications used by scholars.
(B) Ethnic genres are universal across all cultures; analytical categories are limited to local regions.
(C) Ethnic genres are primarily written traditions; analytical categories are strictly oral narratives.
(D) There is no distinction between the two in modern folkloristics as they have merged over time.

131. Match the items in List I with the items in List II.
List I: (Classification)
P. Verbal Folklore
Q. Nonverbal Folklore (Material)
R. Intermediary Genre (Customary)
S. Analytical Category
List II: (Examples)
1. Legend
2. Folk festival
3. Folktale
4. Traditional pottery
(A) P-3, Q-4, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-1, S-2
(D) P-3, Q-1, R-4, S-2

132. Which of the following statements about intermediary (customary/behavioral) genres is incorrect?
(A) They involve both verbal and nonverbal elements.
(B) Examples include rituals, festivals, and folk dramas.
(C) They require human action and performance.
(D) They consist entirely of silent, physical objects.

133. Consider the following characteristics of verbal folklore:
I. It includes myths, epics, and ballads.
II. It relies on language and speech.

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III. It can be performed and transmitted orally.
IV. It includes traditional foodways.
V. It encompasses jokes and riddles.
Which of the above are correct?
(A) I, II, III, and V
(B) II, III, IV, and V
(C) I, II, IV, and V
(D) I, III, IV, and V

134. Identify the correct pair regarding material culture.
(A) Verbal folklore - Traditional boat building
(B) Nonverbal folklore - Quilting and blacksmithing
(C) Intermediary genre - A written novel
(D) Analytical category - The specific local name for a basket

135. What is the primary cause for scholars developing analytical categories of folklore?
(A) Because ethnic genres are completely useless for understanding how people view their lore.
(B) To force indigenous people to change their languages to match official state terminologies.
(C) To eradicate local classifications entirely to promote a single global cultural identity.
(D) To create a standardized scientific taxonomy that allows for cross-cultural comparison of folklore types.

136. Which of the following is NOT classified as a verbal genre of folklore?
(A) Vernacular architecture
(B) Epics
(C) Folktales
(D) Charms

137. **Statement I:** Customary folklore, or intermediary genres, often blends verbal expression with physical action and material objects.
Statement II: A folk wedding ceremony is a prime example of an intermediary genre.
Which of the following is correct regarding the statements above?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

138. Which of the following is the best example of an intermediary (customary) genre of folklore?
(A) A traditional religious procession
(B) A spoken riddle
(C) A hand-woven basket
(D) A printed dictionary

139. If a folklorist is recording a community's short, traditional sayings that express general truths, they are classifying which genre?
(A) Nonverbal material culture
(B) Intermediary customary lore
(C) Ethnic architecture
(D) Verbal folklore (Proverbs)

140. Identify the incorrect pairing of folklore genres.
(A) Verbal - Myth
(B) Verbal - Folk dance
(C) Nonverbal (Material) - Folk costume
(D) Intermediary (Customary) - Folk belief/ superstition

141. During fieldwork, a researcher realizes the community uses the word "Katha" to describe both historical legends and sacred myths, making no distinction between the two. "Katha" is a classic example of:
(A) An analytical category
(B) A material artifact
(C) An ethnic genre
(D) A nonverbal practice

142. Applying folklore classification, how would you categorize the traditional knowledge required to build a log cabin?
(A) Verbal folklore
(B) Intermediary customary folklore
(C) Elite academic knowledge
(D) Nonverbal (Material) folklore

143. What is the primary cause for the blurring of boundaries between verbal, nonverbal, and intermediary genres during a live performance?
(A) Folklore in practice is holistic, often combining speech, gestures, and material objects simultaneously.

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(B) The performer lacks traditional knowledge.
(C) The audience refuses to listen.
(D) Written texts strictly separate them.

144. How are "analytical categories" defined in folkloristics?
(A) Terms created by the folk themselves to describe their own lore in their native language.
(B) Theoretical constructs designed by scholars to classify, analyze, and compare folklore cross-culturally.
(C) Physical artifacts found in archaeological digs that date back to prehistoric civilizations.
(D) Government classifications of ethnic groups used for the distribution of public resources.

145. Which scholar is heavily associated with the distinction between ethnic genres and analytical categories in folklore?
(A) Vladimir Propp
(B) Dan Ben-Amos
(C) Max Müller
(D) James George Frazer

146. Which statement correctly defines intermediary genres?
(A) They combine elements of oral tradition, physical action, and sometimes material objects, such as in rituals and games.
(B) They consist solely of spoken words.
(C) They are purely theoretical concepts that do not exist in reality.
(D) They are the tools used to archive folklore.

147. Which of the following statements about verbal genres is incorrect?
(A) They include narratives like myths, legends, and folktales.
(B) They are characterized by their oral nature.
(C) They are strictly limited to sung traditions like ballads.
(D) They include minor genres like proverbs and riddles.

148. Identify the correct pair regarding nonverbal folklore.
(A) Legend - Reciting historical events
(B) Proverb - A physical artifact
(C) Joke - A customary ritual
(D) Folk medicine - Preparing traditional herbal remedies

149. Identify the incorrect pairing regarding classification systems.
(A) Ethnic genres - Emic perspective
(B) Analytical categories - Etic perspective
(C) Intermediary genres - Strictly material artifacts
(D) Verbal genres - Oral narratives

150. Which of the following is NOT an intermediary (customary) genre?
(A) Folk festivals
(B) Traditional woodworking
(C) Rites of passage
(D) Folk games

151. What is the core focus of "Genre Theory" in folkloristics?
(A) The study of gender roles and social expectations in traditional agrarian societies.
(B) The genetic mapping of ethnic groups to determine their historical migratory patterns.
(C) The study of classical music compositions and their influence on modern orchestral works.
(D) The classification, structural analysis, and understanding of the rules governing different forms of folklore.

152. Consider the following levels of analysis proposed by Alan Dundes:
I. Texture
II. Text
III. Context
IV. Subtext
Which of the above form Dundes's tripartite framework?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

153. Richard Dorson is well known for introducing which critical concept to describe fabricated, artificial "folklore" presented as authentic?
(A) Folklife
(B) Meta-lore
(C) Fakelore

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(D) Urban legend

154. Read the following assertion and reason and select the correct option.
Assertion (A): Alan Dundes utilized a structuralist approach to analyze folklore genres.
Reason (R): Dundes believed that analyzing the underlying structural motifs and motifemes reveals the morphological rules of folklore genres.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

155. Which statement correctly describes the morphology of genres as approached by structuralists like Dundes?
(A) Morphology studies the geographical distribution of folk objects.
(B) Morphology focuses entirely on the audience's reaction.
(C) Morphology is the study of word origins (etymology) only.
(D) Morphology examines the internal structure, sequence of elements, and form of verbal narratives.

156. Match the items in List I with the items in List II.
List I: (Theorists)
P. Alan Dundes
Q. Richard Dorson
R. Dan Ben-Amos
S. Richard Bauman
List II: (Key Contributions)
1. Verbal Art as Performance
2. Folklore in Context
3. Texture, Text, Context
4. Theory of American Folklore and "Fakelore"
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-1, R-4, S-2

157. Which of the following statements about Richard Dorson's views is incorrect?
(A) He emphasized a historical approach to American folklore.
(B) He coined the term "fakelore."
(C) He categorized folklore into four main sectors: oral literature, material culture, social folk custom, and performing folk arts.
(D) He argued that mass media commercialization always produces authentic folklore.

158. Consider Dundes's concepts of Texture, Text, and Context:
I. Texture refers to the linguistic features, rhyme, and rhythm.
II. Text is the specific content or version of the folklore item.
III. Context is the specific social situation in which the folklore is performed.
IV. Texture is impossible to translate without losing its essence.
V. Context refers only to the historical origin of the text.
Which of the above statements are correct?
(A) I, II, III, and IV
(B) I, II, III, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

159. Identify the correct pair regarding Dorson's concepts.
(A) Fakelore – Inauthentic, commercially manufactured lore presented as traditional
(B) Folklife – The study of elite urban poetry
(C) Hemispheric theory – The belief that folklore only exists in the Northern Hemisphere
(D) Urban legend – A tale strictly originating in ancient Greece

160. What was a major effect of structuralism on the study of folklore genres?
(A) It caused scholars to abandon the study of folktales entirely in favor of material culture.
(B) It shifted focus from merely collecting variants to analyzing the underlying structural rules and patterns that define a genre.
(C) It proved that all folklore originates from a single source in the ancient Indo-European past.
(D) It eliminated the need for fieldwork by allowing scholars to analyze texts in isolation.

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161. Which of the following is NOT a concept introduced or heavily utilized by Alan Dundes?
(A) Motifeme
(B) Fakelore
(C) Allomotif
(D) Texture, Text, and Context

162. **Statement I:** Richard Dorson championed the historical approach, arguing that folklore must be understood within the historical development of a nation.
Statement II: Dorson fiercely defended the authenticity of commercialized folk heroes like Paul Bunyan as genuine folklore.
Which of the following is correct regarding the statements above?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

163. What is the core principle of genre theory in folkloristics?
(A) To prove that all genres are identical and serve the same purpose in every culture.
(B) To rank genres from primitive to civilized based on their linguistic and social complexity.
(C) To identify the specific morphological, thematic, and functional boundaries that distinguish different forms of folklore.
(D) To translate all folklore into Latin to facilitate study by the international elite.

164. In analyzing a proverb, a researcher notes its rhyme scheme, translates the literal words, and records the social situation where it was spoken. This researcher is systematically applying the framework of:
(A) Richard Dorson
(B) Max Müller (Solar Mythology)
(C) William Bascom (Four Functions)
(D) Alan Dundes (Texture, Text, Context)

165. Identify the incorrect pairing of Dundes's concepts.
(A) Texture – The linguistic features (phonemes, morphemes, rhyme)
(B) Text – The actual narrative or item
(C) Motif – A strictly material artifact
(D) Context – The specific situation of performance

166. A publishing company creates a fictional "traditional" lumberjack hero, writes a book about him, and markets it as an authentic ancient myth to boost sales. Richard Dorson would classify this as:
(A) Urban Legend
(B) Fakelore
(C) Genuine Folktale
(D) Esoteric Lore

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167. Applying Dundes's structural approach, what does identifying a "motifemic sequence" in a folktale achieve?
(A) It determines the exact historical date the tale was created.
(B) It identifies the original author of the tale.
(C) It evaluates the monetary value of the tale.
(D) It reveals the underlying morphological structure that defines the genre.

168. What was the primary cause for Richard Dorson developing the concept of "fakelore"?
(A) The increasing commercialization and romanticized fabrication of "folk" heroes by the media and publishers in the 20th century.
(B) The lack of any genuine folklore in America due to its status as a relatively young nation.
(C) A desire to insult indigenous storytellers by claiming their oral narratives were inauthentic.
(D) The influence of structuralism which demanded that all folklore follow a rigid formula.

169. How does Alan Dundes define the "texture" of a folklore item?
(A) The physical roughness of a material object.
(B) The social environment where the lore is performed.
(C) The linguistic features, such as rhyme, alliteration, and tone, which are often lost in translation.
(D) The historical period of the lore.

170. Who among the following scholars is famous for coining the term "Fakelore"?
(A) Richard Dorson
(B) Alan Dundes
(C) William Thoms
(D) Stith Thompson

171. Which statement correctly describes the importance of "Context" in folklore analysis according to Dundes?
(A) Context is irrelevant to the study of folklore; only the written text has any value.
(B) Context refers solely to the academic and educational background of the professional researcher.
(C) Context is the grammatical structure of the language used to transmit the oral narrative.
(D) Context provides the meaning, social situation, and function of the folklore item in its living environment.

172. Which of the following statements regarding Dorson's views is incorrect?
(A) He advocated for rigorous fieldwork to collect authentic folklore.
(B) He embraced "fakelore" as a legitimate evolution of traditional oral narratives.
(C) He viewed folklore as a crucial element in understanding American history.
(D) He organized folklore into four major categories including oral literature and material culture.

173. Identify the correct pair regarding structural folklore analysis.
(A) Allomotif - A person who collects folklore
(B) Texture - The historical origin of a tale
(C) Motifeme - A structural slot or function in a narrative
(D) Fakelore - An authentic structural model

174. Identify the incorrect pairing of Dorson's four sectors of folklife.
(A) Oral literature - Folktales and ballads
(B) Material culture - Folk architecture and crafts
(C) Social folk custom - Festivals and rituals
(D) Mass media broadcasts - Authentic folk arts

175. Which of the following is NOT an element of Alan Dundes's analytical framework?
(A) Fakelore
(B) Texture
(C) Text
(D) Context

176. How did Dan Ben-Amos famously define folklore?
(A) As popular antiquities
(B) As artistic communication in small groups
(C) As the survival of primitive culture
(D) As purely material objects

177. Consider Richard Bauman's performance theory:
I. It views folklore not merely as a text, but as a dynamic event.
II. Performance involves a display of communicative competence.
III. The audience plays a passive, non-existent role.
IV. The performer assumes responsibility to an audience for a display of communicative skill.
Which of the above statements are correct?
(A) I, II, and IV
(B) I, II, and III
(C) II, III, and IV
(D) I, III, and IV

178. Roger Abrahams is best known for applying which type of approach to the study of folklore genres?
(A) Rhetorical approach
(B) Psychoanalytic approach
(C) Solar mythological approach
(D) Diffusionist approach

179. Read the following assertion and reason and select the correct option.
Assertion (A): Dan Ben-Amos argued that folklore must be understood within its specific social context.
Reason (R): Because folklore is "artistic communication in small groups," the interaction between group members is essential to its existence.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.

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(D) A is false but R is true.

180. Which statement correctly identifies a key tenet of "Verbal Art as Performance" by Richard Bauman?
(A) Verbal art is fixed and cannot be changed by the performer.
(B) Performance only happens on theatrical stages.
(C) Verbal art excludes conversational genres.
(D) Performance is a mode of spoken verbal communication consisting in the assumption of responsibility to an audience.

181. Match the items in List I with the items in List II.
List I: (Theorists)
P. Dan Ben-Amos
Q. Richard Bauman
R. Roger Abrahams
S. Alan Dundes
List II: (Key Concepts)
1. Rhetorical theory of folklore
2. Verbal Art as Performance
3. Artistic communication in small groups
4. Texture, Text, Context
(A) P-3, Q-2, R-1, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-3, Q-1, R-2, S-4
(D) P-1, Q-2, R-3, S-4

182. Which of the following statements about performance theory is incorrect?
(A) It shifts the focus from the text to the communicative event.
(B) It highlights the emergent quality of folklore.
(C) It insists that folklore texts exist independently of their performers and audiences.
(D) It considers the audience an active participant in the creation of meaning.

183. Consider Roger Abrahams' interactional continuum of verbal genres:
I. Conversational genres (e.g., proverbs)
II. Play genres (e.g., riddles, jokes)
III. Fictive genres (e.g., folktales)
IV. Static genres (e.g., architecture)
V. Institutional genres (e.g., state law)
Which of the above belong to Abrahams' interactional continuum of verbal genres?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and V
(D) III, IV, and V

184. Identify the correct pair regarding performance theory.
(A) Emergence - The unique realization of the text in a specific performance context
(B) Emergence - The text is rigidly fixed prior to performance
(C) Communicative competence - Inability to perform
(D) Rhetoric - Avoidance of persuasion

185. What was a major cause for the shift toward the "performance paradigm" in folkloristics during the 1970s?
(A) The invention of the printing press which allowed for the standardization of folk narratives.
(B) The desire to classify folklore purely by its geographical origin and historical migration patterns.
(C) Dissatisfaction with text-centric approaches that ignored the dynamic, situational, and communicative nature of folklore in real life.
(D) The rejection of fieldwork by modern scholars who preferred to analyze texts in libraries.

186. Which of the following elements is NOT part of Dan Ben-Amos's famous definition of folklore?
(A) Mass media broadcasting
(B) Artistic
(C) Communication
(D) Small groups

187. **Statement I:** Roger Abrahams' rhetorical approach views folklore as an instrument of persuasion and strategy used to navigate social situations.
Statement II: Abrahams categorized genres based on the degree of performer-audience interaction.
Which of the following is correct regarding the statements above?
(A) Both Statement I and Statement II are correct.

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(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

188. What is Richard Bauman's main contribution to genre theory?
(A) He proved that folklore is entirely a historical relic.
(B) He articulated the framework of folklore as performance, emphasizing communicative competence and the event.
(C) He classified material culture into five distinct zones.
(D) He coined the term 'fakelore'.

189. By applying performance theory, how should a folklorist analyze a storytelling session?
(A) By only transcribing the words spoken by the teller.
(B) By ignoring the audience entirely.
(C) By recording the words, the teller's gestures, intonation, audience reactions, and the situational context.
(D) By comparing it exclusively to published literary texts.

190. Identify the incorrect pairing of performance elements.
(A) Communicative competence - The performer's skill and knowledge
(B) Context - The physical and social setting of the event
(C) Emergence - The text taking shape during the performance
(D) Audience - Passive receivers with no impact on the performance

191. A researcher observing how a joke's punchline changes depending on who is in the room is utilizing:
(A) Contextual and Performance theory
(B) Solar mythology
(C) Strict antiquarianism
(D) Evolutionary theory

192. According to Abrahams' rhetorical approach, a proverb used to resolve a dispute is functioning as:
(A) A meaningless traditional survival
(B) A rhetorical strategy to persuade and establish order
(C) A purely aesthetic performance without social function
(D) An example of fakelore

193. What is the effect of the audience's role in a folklore performance, according to Bauman?
(A) They have no effect.
(B) They actively shape the "emergence" of the performance through feedback and evaluation.
(C) They dictate the structural morphology of the tale.
(D) They turn folklore into mass media.

194. How does Ben-Amos define folklore?
(A) Artistic communication in small groups.
(B) The survival of savage customs.
(C) Commercially produced literature.
(D) The unwritten history of nations.

195. Who is the author of the seminal essay "Verbal Art as Performance"?
(A) Dan Ben-Amos
(B) Roger Abrahams
(C) Richard Bauman
(D) Alan Dundes

196. Which statement correctly describes conversational genres according to Abrahams?
(A) They require a formalized stage and a passive audience for successful transmission.
(B) They are exclusively musical performances that require specialized training and instruments.
(C) They lack any rhetorical function and are used purely for amusement among friends.
(D) They involve high interpersonal interaction and are integrated into everyday speech, like proverbs.

197. Which of the following statements about Ben-Amos's communication theory is incorrect?
(A) It emphasizes folklore as a social process.
(B) It requires a small group context for folklore to occur.
(C) It defines folklore purely as historical items (texts/artifacts).
(D) It highlights the artistic nature of the

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communication.

198. Identify the correct pair regarding Abrahams' genre categories.
(A) Conversational genres - Epics and ballads
(B) Play genres - Riddles and jokes
(C) Fictive genres - Proverbs and greetings
(D) Static genres - Myths

199. Identify the incorrect pairing of theorists and their concepts.
(A) Bauman - Performance as communicative competence
(B) Abrahams - Rhetoric and interactional continuum
(C) Ben-Amos - Artistic communication in small groups
(D) Dundes - Verbal Art as Performance

200. Which of the following is NOT a feature of the performance approach to folklore?
(A) Focus on the communicative event
(B) Emphasis on the emergent quality of the text
(C) Attention to audience evaluation and interaction
(D) Strict adherence to viewing folklore as static, dead text

201. What does "function" refer to in the study of folklore?
(A) The mathematical structure and geometric patterns found within a traditional tale.
(B) The monetary value of a folklore artifact on the international antiquities market.
(C) The purpose, role, or effect that folklore serves within a society or culture.
(D) The grammatical rules and phonetic variations of a specific local folk dialect.

202. Consider William Bascom's functions of folklore:
I. Amusement/Escape
II. Validation of culture
III. Education
IV. Social control/Conformity
Which of the above are included in Bascom's framework?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, III, and IV

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203. According to William Bascom, which function is primarily concerned with transmitting knowledge, values, and practical skills to younger generations?
(A) Escape
(B) Validation of culture
(C) Social control
(D) Education

204. Read the following assertion and reason and select the correct option.
Assertion (A): Folklore provides an avenue for escape or amusement.
Reason (R): Folklore often allows individuals to safely express repressed desires or temporarily break social taboos in a socially sanctioned manner (e.g., through jokes or trickster tales).
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

205. Which statement correctly describes the "social control" function of folklore?
(A) It provides psychological relief from societal pressures.
(B) It explains the origin of the universe.
(C) It maintains conformity by praising appropriate behavior and punishing or mocking deviance through proverbs and tales.
(D) It serves solely to entertain children.

206. Match the items in List I with the items in List II.
List I: (Bascom's Functions)
P. Amusement / Escape
Q. Validation of culture
R. Education
S. Social control
List II: (Examples)
1. A myth justifying a royal lineage's right to rule
2. A proverb warning against greed
3. A bawdy joke breaking sexual taboos
4. A story teaching children how to track animals

(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

207. Which of the following statements about Lauri Honko's views on function is incorrect?
(A) Honko argued that a single item of folklore has only one static function forever.
(B) Honko emphasized the "meaning" of folklore alongside its function.
(C) Honko recognized that function changes depending on the context of performance.
(D) Honko was a prominent figure in Nordic folkloristics.

208. Consider Lauri Honko's functionalist perspective:
I. Folklore functions as an active element in the social environment.
II. The function of a text is dependent on its specific use in a given context.
III. Folklore texts have intrinsic functions that never change.
IV. The meaning of folklore is negotiated during its performance.
Which of the above statements accurately reflect Honko's view?
(A) I, II, and IV
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and III

209. Identify the correct pair regarding the functions of folklore.
(A) Education - Allowing escape from societal rules
(B) Validation - Justifying rituals and social institutions
(C) Social control - Teaching basic arithmetic
(D) Escape - Enforcing strict adherence to laws

210. What is a key effect of folklore maintaining social conformity?
(A) It ensures group cohesion, stability, and the smooth functioning of society.
(B) It encourages constant rebellion and anarchy against established cultural norms.
(C) It eliminates all individual thought and forces a single mindset on the group.
(D) It destroys traditional cultural values by introducing modern global ideologies.

211. Which of the following is NOT one of William Bascom's four functions of folklore?
(A) Education
(B) Maintaining conformity (Social Control)
(C) Economic profit generation
(D) Validating culture

212. **Statement I:** Folklore can serve a compensatory function, allowing people to express fantasies that compensate for the hardships of reality.
Statement II: This compensatory function aligns with Bascom's function of amusement/ escape.
Which of the following is correct regarding the statements above?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

213. What is the most appropriate example of folklore serving a social control function?
(A) A lullaby sung to put a child to sleep.
(B) A myth explaining how the stars were created.
(C) A satirical song publicly shaming a village leader for corruption.
(D) A joke about an animal.

214. Applying Bascom's functions, a community recites an ancient origin myth to prove why their specific clan holds the priesthood. This primarily demonstrates:
(A) Amusement
(B) Validation of culture
(C) Social control
(D) Escapism

215. Identify the incorrect pairing of functions.
(A) Social Control - Punishing deviance
(B) Education - Transmitting cultural knowledge
(C) Validation - Justifying current social hierarchies
(D) Escape - Enforcing strict dietary laws

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216. A folklorist observes that trickster tales in a highly restrictive society allow people to laugh at authority figures without facing punishment. This is a case of folklore functioning as:
(A) Amusement/Escape from societal repressions
(B) Validation of culture
(C) Economic trade
(D) Geographic mapping

217. When a grandmother tells a fable to her grandchildren to teach them that "honesty is the best policy," which function is primarily active?
(A) Validation
(B) Escape
(C) Education
(D) Material sustenance

218. According to functionalist theory, what is a primary cause for the continued existence of bawdy jokes and taboo riddles in a society?
(A) Because they provide a necessary psychological relief and escape from cultural restrictions.
(B) Because they validate political regimes and justify the current social hierarchies.
(C) Because they teach children how to behave appropriately in formal public settings.
(D) Because they are mandated by state law to ensure the population remains entertained.

219. How is a "manifest function" of folklore defined?
(A) The hidden, unconscious psychological effect on the group.
(B) The function of folklore when written down.
(C) The total lack of function.
(D) The recognized, intended purpose of the folklore as stated by the participants themselves.

220. In what year did William Bascom publish his article "Four Functions of Folklore"?
(A) 1846
(B) 1954
(C) 1972
(D) 1999

221. Which statement correctly reflects Lauri Honko's approach to the "meaning" of folklore?
(A) Meaning is statically embedded in the text.
(B) Meaning is irrelevant to functionalism.
(C) Meaning is dynamic, situational, and depends on the interaction between performer, text, and audience.
(D) Meaning can only be determined by historical linguists.

222. Which of the following statements about the validation function is incorrect?
(A) It justifies social institutions.
(B) It provides a rationale for rituals.
(C) It often relies on myths and legends for authority.
(D) It encourages people to abandon their traditional beliefs.

223. Identify the correct pair regarding functional concepts.
(A) Latent function - Unrecognized and unintended consequence
(B) Manifest function - Unrecognized and unintended consequence
(C) Manifest function - Only applies to material culture
(D) Latent function - The stated, obvious purpose of a ritual

224. Identify the incorrect pairing regarding Lauri Honko's paradigms.
(A) Text - The recorded folklore item
(B) Fakelore - A central concept Honko used to validate myths
(C) Context - The socio-cultural environment of performance
(D) Function - The role the lore plays in the community

225. Which of the following is NOT a view held by functionalist folklorists?
(A) Folklore is a vital, living organ of society.
(B) Folklore is a meaningless relic of a dead past.
(C) Folklore maintains the stability of culture.
(D) Folklore serves multiple integrated purposes simultaneously.

226. What is meant by "oral tradition" mean in the context of folklore characteristics?
(A) Traditions that are transmitted primarily by word of mouth and customary example.
(B) Traditions that are passed down solely

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through written textbooks.
(C) Traditions relating strictly to dental practices.
(D) Traditions that have never changed over thousands of years.

227. Consider the following characteristics of folklore:
I. It exhibits multiple existence (variants).
II. It demonstrates both conservatism and dynamism.
III. It is primarily transmitted through formal institutional channels.
IV. It is usually anonymous in origin.
Which of the above statements are correct?
(A) I, II, and IV
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and III

228. Which characteristic of folklore refers to the fact that the original creator or author of a traditional item is typically unknown?
(A) Traditionality
(B) Variation
(C) Formulaic nature
(D) Anonymity

229. Read the following assertion and reason and select the correct option.
Assertion (A): Folklore constantly changes and produces variants over time and space.
Reason (R): Because folklore is transmitted informally and orally, memory lapses, personal creativity, and localized adaptations naturally alter the text.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

230. Which statement correctly explains the characteristic of "multiple existence"?
(A) Folklore exists only in one definitive, correct version.
(B) Folklore exists in various versions or variants across different times and places.
(C) Folklore exists simultaneously in the physical and spiritual realms.
(D) Folklore is owned by multiple governments.

231. Match the items in List I with the items in List II.
List I: (Characteristics)
P. Conservatism
Q. Dynamism
R. Anonymity
S. Multiple existence
List II: (Descriptions)
1. The capacity for folklore to change and adapt
2. The presence of variants
3. The retention of core traditional elements
4. The absence of a known original author
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-3, R-2, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-4, R-1, S-2

232. Which of the following statements about "traditionality" in folklore is incorrect?
(A) It means the item cannot adapt to modern contexts.
(B) It implies a depth of time and cross-generational transmission.
(C) It requires that the item has been accepted by the folk group.
(D) It links the past to the present.

233. Consider the transmission process of folklore:
I. It is largely informal.
II. It heavily relies on interpersonal contact.
III. It is standardized by national copyright laws.
IV. It involves observation and imitation.
Which of the above statements are correct?
(A) I, II, and IV
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and III

234. Identify the correct pair regarding folklore characteristics.
(A) Formulaic nature - Use of recurring structural patterns, phrases, or numbers
(B) Fixity - The inability of folklore to produce variants
(C) Authorship - Every folk song has a known, celebrated author
(D) Institutionalization - The primary method

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of folklore transmission

235. What is the primary cause for the generation of "variants" in folklore?
(A) Mass printing of standardized books that reach every member of the folk community.
(B) Government censorship of texts that forces performers to change the content of stories.
(C) The lack of any underlying structure in folk narratives which leads to random changes.
(D) The oral and informal nature of transmission, which allows for individual performer variation and localized adaptation.

236. Which of the following is NOT generally considered a defining characteristic of folklore?
(A) Traditional
(B) Standardized by official, elite institutions
(C) Exists in different versions
(D) Anonymous in origin

237. **Statement I:** The "Twin Laws of Folklore" are defined as conservatism (retention of tradition) and dynamism (change and variation).
Statement II: Conservatism ensures the folklore remains recognizable, while dynamism allows it to stay relevant to new generations.
Which of the following is correct regarding the statements above?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

238. What is the most essential trait of folklore that distinguishes it from elite, published literature?
(A) It is always written in Latin to preserve its sacred and ancient meaning.
(B) It is heavily copyrighted to protect the intellectual property of the author.
(C) It is only created by trained professionals with degrees in creative writing.
(D) It is transmitted through informal, traditional channels and exhibits variation.

239. A folklorist collects three different endings to the same local legend in three neighboring villages. The folklorist has successfully identified:
(A) Variants of a folklore item
(B) A copyright violation
(C) Institutionalized history
(D) A static genre

240. Identify the incorrect pairing of characteristics.
(A) Conservatism - Consistency of core motifs
(B) Static - Incapable of changing over time
(C) Dynamism - Variation and localization
(D) Unofficial - Existing outside formal state institutions

241. A traditional folk song is adapted by a modern group; they keep the original melody and chorus but change the verses to reflect a current political event. This is a case demonstrating:
(A) Total abandonment of folklore
(B) The twin laws of conservatism and dynamism
(C) Strict antiquarianism
(D) The eradication of ethnic genres

242. By applying the concept of "conservatism," how does a folklorist explain why the structure of a specific fairy tale remains the same across hundreds of years?
(A) The community values the traditional form and actively retains core elements.
(B) The story was printed in a single authoritative book.
(C) The performers are forced by law to memorize it exactly.
(D) Oral transmission prevents any changes.

243. What is a key effect of oral transmission on the structure of folklore?
(A) It creates highly complex, unrepeatable paragraphs.
(B) It prevents the use of ethnic languages.
(C) It often results in the use of formulaic language, repetition, and standard structural patterns to aid memory.
(D) It forces the lore into an analytical category.

244. How is a "variant" defined in folkloristics?
(A) A completely new, unrelated story that shares no connection to previous oral traditions.

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(B) A tale that has been scientifically disproven and is no longer believed by the folk group.
(C) A person who studies folklore in a professional academic or institutional capacity.
(D) A specific manifestation of a traditional item that differs slightly in detail but shares the core structure and motifs of other versions.

245. Who popularized the concept of the "Twin Laws of Folklore Dynamics" consisting of Conservatism and Dynamism?
(A) Max Müller
(B) James George Frazer
(C) Barre Toelken
(D) William Thoms

246. Which statement correctly reflects the link of folklore to "unofficial culture"?
(A) Folklore is mandated by the government as part of the official national curriculum.
(B) Folklore exists parallel to, and often independent of, formal institutional or state-sponsored culture.
(C) Folklore is taught strictly in universities and requires academic credit to perform.
(D) Folklore requires an official state license to practice within the community boundaries.

247. Which of the following statements regarding authorship in folklore is incorrect?
(A) The original author is usually lost to history.
(B) Even if an author is known initially, the folk group eventually claims the item as its own.
(C) The focus is on the communal ownership of the tradition.
(D) Individual performers claim strict copyright over traditional tales.

248. Identify the correct pair regarding language in folklore.
(A) Formularized language - "Once upon a time..."
(B) Idiosyncratic language - Standardized legal jargon
(C) Formal language - The colloquial dialect of the folk
(D) Written language - The primary medium of folklore

249. Identify the incorrect pairing of transmission modes.
(A) Oral - Speaking, singing
(B) Customary - Demonstrating, imitating
(C) Material - Creating physical objects traditionally
(D) Institutional - Standardized formal education

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250. Which of the following is explicitly excluded from standard definitions of authentic folklore?
(A) Commercial, mass-produced pop culture lacking traditional variation
(B) Anonymity
(C) Oral transmission
(D) Unofficial cultural expression

Direction : Please read the following source carefully.

In an ongoing academic field study attempting to answer the foundational question of "Who are the Folk?", researchers examine a distinct community bound by shared ethnicity. The investigation focuses on the concepts of folklife and the analytical framework of folkloristics to understand how this group maintains its identity. The researchers observe that ethnicity functions as the primary marker defining the boundaries of this folk group, distinguishing their unique cultural expressions from surrounding populations. By applying the principles of folkloristics, the study documents the daily folklife of the community, revealing how shared traditions, beliefs, and practices are continuously enacted. The academic inquiry highlights that the concept of "the folk" is not a static relic but a dynamic collective characterized by shared ethnic identity. This case demonstrates that the study of folklife requires a rigorous methodological approach provided by folkloristics to accurately capture the nuances of ethnicity and group cohesion. Ultimately, identifying who constitutes the folk in this scenario depends heavily on understanding their specific ethnic markers and the lived experience of their folklife, reinforcing the critical relationship between group identity and cultural expression in folkloristic studies.

Based on the above source, attempt the following five questions.

251. According to the passage, what functions as the primary marker defining the boundaries of the folk group?
(A) Geographical isolation
(B) Shared ethnicity
(C) Economic status
(D) Political affiliation

252. How does the passage describe the concept of "the folk"?
(A) A dynamic collective characterized by shared identity
(B) A static relic of the past
(C) An isolated demographic unit
(D) A theoretical abstraction without real-world application

253. What is the role of folkloristics in this field study?
(A) Replacing the daily cultural practices of the community
(B) Altering the ethnic boundaries of the local population
(C) A rigorous methodological study approach
(D) Dictating the religious beliefs of the entire folk group

254. What does the documentation of folklife primarily reveal in this scenario?
(A) The economic trade routes within the local community
(B) The genetic lineage of all the surrounding populations
(C) The modern technological advancements of the folk group
(D) Continuously enacted shared traditions and practices

255. Identifying who constitutes the folk depends heavily on understanding which two elements?
(A) Financial wealth and political power within the group
(B) Historical migration and established geographical borders
(C) Ethnic markers and lived folklife experience
(D) Language acquisition and modern formal education levels

Direction : Please read the following source carefully.

A demographic survey conducted in an isolated agrarian settlement reveals a complex network of family types operating within a single social framework. Researchers document the transition of individuals from their natal families—the families into which they were born—to conjugal families formed through marriage. The settlement exhibits a predominant structure of nuclear families consisting of parents and their immediate offspring. However, the study also highlights the significant presence of extended families, which manifest in two distinct forms. The first is generational extended families, where multiple generations, including grandparents, parents, and children, cohabit and share resources. The second observed form is the polyandrous extended family, characterized by a single woman sharing marital ties with multiple men, often brothers, to maintain consolidated land ownership. This case study emphasizes how varying family types—ranging from natal and conjugal to nuclear and specialized extended forms like generational and polyandrous—coexist and adapt to the socio-economic demands of the settlement. The documentation of these structures provides a comprehensive overview of how familial organization categorizes human relationships within this specific agrarian context.

Based on the above source, attempt the following five questions.

256. How does the passage define a natal family?
(A) A family formed exclusively through marital ties
(B) The family into which an individual is born
(C) A family consisting of multiple cohabiting generations
(D) A family characterized by shared land ownership

257. According to the text, how are conjugal families formed?
(A) Through birth and lineage
(B) Through the pooling of economic resources
(C) Through the sharing of agricultural labor
(D) Through marital agreements

258. What is the primary characteristic of a generational extended family in this study?
(A) Cohabiting and resource-sharing generations
(B) A single woman married to multiple men in

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the group
(C) Parents and their immediate offspring living alone
(D) Individuals living entirely independent of their kin

259. Why does the polyandrous extended family form primarily occur in this settlement?
(A) To increase the number of children born
(B) To separate different generations into distinct households
(C) To maintain consolidated land ownership
(D) To transition individuals rapidly out of natal families

260. What socio-economic context provides the backdrop for this study of family types?
(A) An isolated agrarian settlement
(B) A rapidly industrializing urban center
(C) A nomadic pastoral community
(D) A technologically advanced modern city

Direction : Please read the following source carefully.

An academic investigation into a traditional community's social structure examines the specific types of relationships in a family and the overarching functions of the family unit. The study categorizes familial interactions into four distinct relationship types: direct relationships involving immediate interactions between primary members, shared relationships based on mutual responsibilities within the household, sexual relationships exclusive to conjugal partners, and descent relationships that trace lineage and heritage across generations. Researchers observe that these varied relationships are essential for executing the primary functions of the family within the community. The family unit functions not merely as a biological reproductive group but as a fundamental institution for socializing the youth, ensuring economic stability, and transmitting cultural values. The descent relationships play a crucial role in inheritance and identity formation, while shared relationships maintain the daily operational functions of the family. By analyzing the intersection of direct, shared, sexual, and descent relationships, the study demonstrates how the structural dynamics of the family directly facilitate its broader social and economic functions, thereby ensuring the continuity and stability of the community.

Based on the above source, attempt the following five questions.

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261. Which relationship type is described as being exclusive to conjugal partners?
(A) Direct relationships
(B) Shared relationships
(C) Descent relationships
(D) Sexual relationships

262. According to the study, what is the primary role of descent relationships?
(A) Managing the daily operational household functions
(B) Lineage, heritage, and identity formation
(C) Facilitating immediate interactions between members
(D) Ensuring exclusive marital bonds between the partners

263. How do shared relationships contribute to the family unit?
(A) Ensuring that biological reproduction occurs naturally
(B) Tracing the historical heritage of the local community
(C) Maintaining daily family operational functions
(D) Replacing the need for direct interpersonal interactions

264. Which of the following is identified as a primary function of the family in the passage?
(A) Enforcing regional political mandates and laws
(B) Expanding geographical territories through migration
(C) Isolating family members from broader social dynamics
(D) Socializing youth and cultural transmission

265. The intersection of the four relationship types primarily ensures what outcome for the community?
(A) Community continuity and stability
(B) Dissolving outdated conjugal bonds within the group
(C) Eliminating economic hierarchies in the community
(D) The continuous migration of the family unit

elsewhere

Direction : Please read the following source carefully.

Fieldwork conducted in a rural indigenous society focuses on the intricate systems of kinship terminology and the subsequent types of kinship that dictate social interactions. The researchers meticulously record the kinship terminology used by the community members, noting how specific linguistic labels distinguish between maternal and paternal lines, as well as between consanguineal (blood) and affinal (marriage) types of kinship. The study highlights that this precise terminology is not merely a linguistic exercise but a blueprint for the role of kinship within the society. The role of kinship dictates almost every aspect of social life, from determining acceptable marriage partners and organizing labor to resolving disputes and structuring religious participation. The types of kinship established through this terminology create a rigid framework of obligations and rights among individuals. By mapping the kinship terminology, scholars can predict the social behavior and economic alliances of the community members. This case emphasizes that the categorization of relatives through specific terminology is fundamental to understanding the profound and multifaceted role of kinship in maintaining societal order and defining interpersonal responsibilities.

Based on the above source, attempt the following five questions.

266. What do the linguistic labels of kinship terminology in this society specifically distinguish between?
(A) Differences between wealthy and impoverished families
(B) Blood lines and marriage-based kinship types
(C) Older and younger siblings within the nuclear family
(D) Distinct differences between urban and rural dwellers

267. How is consanguineal kinship defined in the context of the passage?
(A) Kinship based on marriage
(B) Kinship based on blood
(C) Kinship based on economic alliance
(D) Kinship based on religious affiliation

268. According to the passage, the role of kinship influences which of the following social activities?
(A) Labor organization and dispute resolution
(B) Determining official global trade agreements
(C) Selecting various technological advancements
(D) Managing complex international diplomacy efforts

269. The framework of obligations and rights among individuals is created by what?
(A) The random association of local community members
(B) The geographical boundaries established for the society
(C) Kinship types established through terminology
(D) The external political forces currently governing the area

270. Why do scholars map kinship terminology in this community?
(A) To standardize the indigenous language into a global format
(B) To prove that language does not affect social structure
(C) To erase historical divisions between families
(D) To predict social behavior and economic alliances

Direction : Please read the following source carefully.

A sociological analysis of an artisan community investigates the influence of social categories and social organization in the creation, transmission, and sustenance of folklore and folklife. The community is rigidly divided into specific social categories based on occupational specialization and age grades. The study reveals that the creation of new folklore is directly tied to the daily labor and social organization of these specific categories, with distinct work songs and narratives emerging from different artisan groups. Furthermore, the transmission of this folklife relies heavily on the established social organization; elders within a specific category are culturally mandated to pass down oral traditions to the youth during

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organized communal gatherings. The sustenance of folklore within this community is achieved not through random individual acts, but through the structured enforcement of these social categories, ensuring that traditional knowledge remains relevant and protected. This scenario demonstrates that folklore is deeply embedded within the community's structural framework, proving that robust social organization and clearly defined social categories are essential mechanisms for the continuous creation, transmission, and long-term sustenance of an artisan group's folklife.

Based on the above source, attempt the following five questions.

271. The specific social categories in the artisan community are primarily based on what factors?
(A) Wealth and property ownership
(B) Gender and religious affiliation
(C) Occupational specialization and age grades
(D) Geographical location and political views

272. How is the creation of new folklore facilitated in this community?
(A) By isolating individuals from their primary work environments
(B) Daily labor and organized category social structures
(C) By adopting the specific narratives of neighboring communities
(D) Through the spontaneous and random actions of the local youth

273. What role does social organization play in the transmission of folklife?
(A) Preventing the younger generation from learning traditional practices
(B) Replacing the local oral traditions with written academic texts
(C) Restricting folklore strictly to individual and private performances
(D) Elders passing traditions in communal gatherings

274. How is the sustenance of folklore achieved in the studied artisan community?
(A) Through the structured enforcement of social categories
(B) Through the unorganized, spontaneous actions of community members
(C) By external researchers recording the traditions
(D) By constantly altering the folklore to match modern trends

275. The passage concludes that robust social organization and defined social categories are essential for what?
(A) Dismantling the traditional folklife of the entire artisan group
(B) Assimilating the community into the broader mainstream culture
(C) Creation, transmission, and sustenance of folklife
(D) Removing the need for elders within the established social structure

Direction : Please read the following source carefully.

An archival study of nineteenth-century academic correspondence traces the critical conceptual shift from the term "Popular Antiquities" to the modern discipline of "Folklore." Initially, scholars in the archives categorized rural beliefs, customs, and surviving material artifacts under the umbrella of "Popular Antiquities," treating them merely as fragmented relics or decaying survivals of an earlier, primitive era. The case study documents how researchers began to express dissatisfaction with this static view. The introduction and subsequent adoption of the term "Folklore" marked a profound conceptual shift in the academic community. Under the new paradigm of "Folklore," these cultural expressions were no longer viewed as dead antiquities but as living, dynamic traditions actively maintained by communities. The transition from "Popular Antiquities" to "Folklore" required scholars to change their methodological focus from merely collecting isolated relics to studying the vibrant, ongoing processes of cultural transmission. This historical case illustrates that the renaming was not a simple lexical change but a transformative conceptual shift that redefined traditional materials as vital, evolving elements of contemporary social life rather than mere antiquarian curiosities.

Based on the above source, attempt the following five questions.

276. How did nineteenth-century scholars initially treat traditional beliefs and customs?

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(A) Fragmented relics or decaying survivals
(B) As rapidly advancing and complex scientific theories
(C) As vital, evolving elements of contemporary social life
(D) As the primary components of an elite urban social culture

277. What term was used to categorize rural beliefs and artifacts before the adoption of "Folklore"?
(A) Dynamic Traditions
(B) Cultural Transmissions
(C) Living Relics
(D) Popular Antiquities

278. What did the conceptual shift to "Folklore" represent for cultural expressions?
(A) Dead antiquities to be preserved exclusively in museums
(B) Living traditions maintained by communities
(C) Cultural elements discarded as irrelevant to academic study
(D) Cultural expressions legally banned by the academic community

279. How did the methodological focus of scholars change during this conceptual transition?
(A) From studying ongoing processes to collecting only isolated relics
(B) From analyzing urban literary texts to studying ancient fossils
(C) From isolated relics to cultural transmission processes
(D) From oral transmission studies to strictly archival documentation

280. The renaming from "Popular Antiquities" to "Folklore" is best described by the text as:
(A) A simple lexical change
(B) A political mandate
(C) A regression in academic methodology
(D) A transformative conceptual shift

Direction : Please read the following source carefully.

A folkloristic field project analyzing the oral traditions of a coastal fishing community explores the complex relationship between the genres and functions of folklore. The researchers encounter a rich variety of local narratives, songs, and proverbs. To organize this material, they differentiate between the community's own classification systems, known as ethnic genres, and the scholarly classifications utilized by researchers, termed analytical categories. The community uses specific indigenous terminology to classify their oral expressions based on the context of performance and their intended functions, such as invoking safe sea voyages or recounting ancestral history. These ethnic genres directly reflect the lived reality and functional purpose of the folklore from the perspective of the practitioners. Conversely, the academic researchers apply universal analytical categories, such as "myth," "legend," and "folktale," to classify the same materials for comparative study. The study concludes that while analytical categories provide a standardized framework for cross-cultural comparison, deeply understanding the specific functions of folklore within the community requires a thorough investigation of their native ethnic genres and the localized meanings attached to them.

Based on the above source, attempt the following five questions.

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281. What are "ethnic genres" according to the field project?
(A) The community's own indigenous classification systems
(B) Universal classifications created by academic scholars
(C) Written records of folklore preserved in distant archives
(D) Categories that strictly separate music from spoken narratives

282. How do academic researchers classify the folklore materials in this study?
(A) By adopting only the indigenous terminology of local fishermen
(B) Using universal categories like myth and legend
(C) By categorizing all items randomly without a formal framework
(D) By ignoring the oral traditions and focusing only on artifacts

283. Ethnic genres in the fishing community are based on which two factors?
(A) Length of the narrative and the age of the

performer
(B) Context of performance and intended functions
(C) Global popularity and grammatical structure
(D) Rhythmic patterns and musical instruments used

284. What is the primary benefit of using analytical categories?
(A) Standardized cross-cultural comparison framework
(B) Perfectly capturing the lived reality of the practitioners
(C) Eliminating the need for conducting intensive field research
(D) Replacing the functions of ethnic genres within the group

285. According to the conclusion of the study, deeply understanding the specific functions of folklore in the community requires what?
(A) Abandoning all the analytical categories used by scholars
(B) Translating local narratives into standard academic English
(C) Investigation of ethnic genres and localized meanings
(D) Applying rigid historical timelines to every song and story

Direction : Please read the following source carefully.

Documentation of an annual harvest festival provides a comprehensive case study for the classification of folklore into verbal, nonverbal, and intermediary genres. The researchers systematically categorize the diverse cultural expressions observed during the multi-day event. The recitation of ancestral myths, the singing of specific harvest songs, and the exchange of traditional proverbs are documented under verbal genres of folklore. Simultaneously, the researchers record the intricate construction of ritual masks, the specific culinary practices, and the traditional architectural modifications made to community shrines, categorizing these tangible elements as nonverbal genres. Furthermore, the festival's central ritual, which involves a highly choreographed dance performed while simultaneously chanting traditional verses and utilizing specific ceremonial artifacts, is classified as an intermediary genre. This intermediary classification highlights expressions that seamlessly blend spoken word with physical action and material culture. By applying this tripartite classification of folklore—verbal, nonverbal, and intermediary genres—the researchers successfully deconstruct the complex festival into distinct yet interconnected components, demonstrating how various forms of traditional expression function together to create a cohesive cultural event.

Based on the above source, attempt the following five questions.

286. Which of the following is classified as a verbal genre in the passage?
(A) The construction of ritual masks
(B) Traditional architectural modifications
(C) Specific culinary practices
(D) The exchange of traditional proverbs

287. What type of folklore genre encapsulates the tangible elements like masks and culinary practices?
(A) Intermediary genres
(B) Verbal genres
(C) Nonverbal genres
(D) Analytical genres

288. How does the passage define an intermediary genre?
(A) An expression that exists purely as a spoken narrative form
(B) Blended spoken word, action, and material culture
(C) An expression strictly related to building community shrines
(D) An expression that lacks any known traditional context or use

289. Why was the central ritual classified as an intermediary genre?
(A) It involved only silent and highly choreographed movements
(B) It was performed solely through the singing of harvest songs
(C) It was not recognized by the community as a valid tradition
(D) Dancing while chanting verses and using artifacts

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290. What is the ultimate outcome of applying the tripartite classification to the harvest festival?
(A) Showing how expressions create a cohesive event
(B) Proving that verbal folklore is superior to nonverbal forms
(C) Eliminating the need to study culinary practices in folklore
(D) Homogenizing all cultural expressions into a single text form

Direction : Please read the following source carefully.

An academic seminar examines a recorded storytelling event by applying diverse perspectives within genre theory, specifically utilizing the theoretical frameworks of Alan Dundes, Richard Dorson, Ben Amos, Richard Bauman, and Roger Abrahams. The analysis begins with Alan Dundes' structural approach to identify the underlying morphological patterns of the narrative genre. Subsequently, the researchers apply Richard Dorson's historical-geographical perspective to trace the authentic roots and historical migration of the specific genre. Shifting the focus, the seminar utilizes Dan Ben Amos' definition to analyze the genre not as a static text, but as a dynamic process of artistic communication occurring in a small group context. To understand the performative aspects, Richard Bauman's theories are integrated, emphasizing how the storyteller assumes responsibility for a display of communicative competence within the genre. Finally, Roger Abrahams' rhetorical theory is applied to examine how the genre functions to persuade and influence the social dynamics between the performer and the audience. This comprehensive case study demonstrates that genre theory is multifaceted, requiring insights from Dundes, Dorson, Ben Amos, Bauman, and Abrahams for a complete analysis.

Based on the above source, attempt the following five questions.

291. Whose theoretical framework is used to identify the underlying morphological patterns of the narrative genre?
(A) Richard Bauman
(B) Roger Abrahams
(C) Alan Dundes
(D) Richard Dorson

292. How is Richard Dorson's perspective applied in the seminar's analysis?
(A) Tracing authentic roots and historical migration
(B) Analyzing artistic communication in a small group context
(C) Measuring the rhetorical persuasion of the entire audience
(D) Evaluating the storyteller's communicative competence levels

293. Which scholar defines the genre as a dynamic process of artistic communication in a small group context?
(A) Alan Dundes
(B) Richard Bauman
(C) Roger Abrahams
(D) Dan Ben Amos

294. According to the text, Richard Bauman's theories emphasize what aspect of the storytelling event?
(A) The complex historical origins of the specific narrative
(B) Storyteller responsibility for communicative competence
(C) The static textual structure and fixed patterns of the story
(D) Morphological patterns found within the traditional myth

295. What is the focus of Roger Abrahams' rhetorical theory as applied in the passage?
(A) The geographic migration routes of the community's folklore
(B) The small group context of artistic creation and performance
(C) Persuading and influencing social dynamics
(D) The biological lineage and heritage of the main storyteller

Direction : Please read the following source carefully.

A field study investigating a village's traditional belief system focuses on the characteristics of folklore and the specific functions of folklore as outlined by scholars William Bascom and Lauri Honko. The researchers document that the village's folklore exhibits key characteristics: it is orally transmitted, traditional in form, and subject to dynamic variation. To analyze its impact, the study applies William Bascom's four functions

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of folklore. The data reveals that the village narratives serve to educate the youth, validate the community's social rituals, provide psychological escape from societal restrictions, and maintain social control by outlining moral consequences. Furthermore, the researchers incorporate Lauri Honko's perspective on the functions of folklore, analyzing how these traditions establish group cohesion and provide a framework for meaning-making during times of crisis. The convergence of Bascom's functionalism and Honko's ecological approach demonstrates that the characteristics of folklore—such as its adaptability and traditionalism—are precisely what enable it to successfully execute its functions. This case confirms that understanding the characteristics of folklore is inseparable from recognizing its vital social functions according to Bascom and Honko.
Based on the above source, attempt the following five questions.

296. Which of the following is identified as a key characteristic of the village's folklore in the passage?
(A) It is strictly documented in written text
(B) It is unchanging and immune to variation
(C) It is an individual invention devoid of community input
(D) It is orally transmitted and traditional in form

297. According to the application of William Bascom's functions in the study, what do the village narratives serve to do?
(A) Educate the youth and validate social rituals
(B) Dissolve social control and reject morals
(C) Isolate the village from neighboring communities
(D) Create a permanent historical written archive

298. Providing a psychological escape from societal restrictions is attributed to whose theoretical framework on functions?
(A) Lauri Honko
(B) William Bascom
(C) Richard Bauman
(D) Alan Dundes

299. How does the study apply Lauri Honko's perspective on the functions of folklore?
(A) Proving that folklore is unable to adapt to ecological changes
(B) Group cohesion and meaning-making during crises
(C) Focusing strictly on morphological patterns of the belief system
(D) Replacing oral transmission with technological communication forms

300. The passage concludes that the adaptability and traditionalism of folklore enable it to do what?
(A) Successfully execute its social functions
(B) Become rigid and obsolete
(C) Merge with modern scientific paradigms
(D) Erase the moral consequences of actions

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ANSWERS

1. (B) Any group of people sharing at least one common linking factor
Modern folklorists define the term folk broadly to encompass any collective of individuals who possess a shared identifying characteristic. This linking factor could be an occupation, religion, or shared language. Moving away from early definitions that limited the term to rural peasants, contemporary studies recognize that everyone belongs to various folk groups that maintain unique, dynamic, and meaningful traditional expressions.

2. (B) I, III, and IV
The concept of folklife represents a holistic approach to the study of traditional culture. It focuses on the total lifestyle of a group, integrating material culture, customs, and beliefs rather than just oral literature. By employing ethnographic perspectives, scholars examine the everyday lives of communities, making the statements regarding total culture, material aspects, and ethnographic study correct for this discipline.

3. (C) Folkloristics
Folkloristics is the specialized academic discipline focused on the systematic collection, documentation, and analysis of folklore. While related fields like museology or philology may touch upon traditional materials, folkloristics specifically investigates the lore and life of groups as a primary subject. It provides the theoretical and methodological framework necessary for the rigorous study of traditional expressions, oral narratives, and customary practices.

4. (A) Both A and R are true and R is the correct explanation of A.
Scholars have expanded the definition of the folk beyond rural, agrarian populations to include diverse urban and modern collectives. This conceptual shift is rooted in the understanding that any group sharing a common tradition naturally generates its own unique folklore. Therefore, the recognition of shared traditions as the basis for folklore creation accurately explains the broadening of the term within academia.

5. (C) It examines verbal arts alongside material culture and social customs.
The folklife approach emphasizes a comprehensive view of traditional culture. Rather than isolating oral narratives, it considers the entire social and physical environment of the group. By examining verbal arts in conjunction with material artifacts and social customs, researchers gain a deeper understanding of how traditions function within the daily lived experience of a community across diverse and evolving cultural settings.

6. (A) P-2, Q-4, R-1, S-3
Traditional culture involves several distinct but related concepts. Folkloristics is the formal study of this culture, while folklife refers to the holistic examination of everyday traditions. The term folk identifies any group with a shared factor, and lore encompasses the specific knowledge and expressions they maintain. Together, these terms provide a comprehensive framework for understanding and classifying different traditional cultural elements.

7. (D) The folk are exclusively the illiterate members of a society.
Contemporary scholars reject the outdated notion that folk traditions belong only to illiterate or uneducated populations. Instead, folk groups form around shared identities, including modern occupations, urban locations, and age groups. Because literacy and education do not prevent the creation or transmission of folklore, the belief that the folk are exclusively illiterate is an inaccurate representation of modern folkloristic theory.

8. (B) I, II, III, and V
The discipline of folkloristics involves a structured methodology for studying traditional culture. Core activities include the collection of primary data through fieldwork, the systematic archiving and cataloging of findings, and the rigorous analysis of these materials. Finally, scholars disseminate their findings to the academic community. Eradicating modern culture is not

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a goal; instead, researchers study how tradition and modernity interact.

9. (C) Occupational folk group - Factory workers sharing specific jargon
Occupational folk groups are formed by individuals who share a common profession and develop unique traditions, such as specialized jargon, initiation rituals, or workplace legends. Factory workers often possess a rich body of such lore that facilitates group identity and communication. This specific pairing correctly illustrates how shared labor and professional environments create a distinct social category capable of generating folklore.

10. (A) II, IV, I, III
The study of traditional culture has evolved through several conceptual phases. Early scholars initially focused on popular antiquities as relics of the past. In 1846, the term folklore was coined, leading to a focus on oral texts. Later, the folklife approach introduced a holistic, contextual perspective. Finally, modern folkloristics shifted toward performance-oriented studies, emphasizing the dynamic communicative event of folklore.

11. (D) Reliance solely on institutional written records
Folklife studies focus on the living, everyday traditional culture of a community, which is primarily documented through fieldwork and observation. This approach integrates material objects, vernacular architecture, and customary practices. Because folklife emphasizes informal and oral transmission within a group, relying solely on formal institutional written records would be insufficient and uncharacteristic of the discipline's holistic and ethnographic methodological focus.

12. (C) Statement I is correct but Statement II is incorrect.
Fieldwork is a fundamental method in folkloristics used to document living traditions and the social contexts of performance. However, the discipline does not ignore historical archives. Professional folklorists frequently use archival data to trace the evolution and historical variants of folk traditions. Therefore, while the reliance on fieldwork is true, the claim that folkloristics ignores historical records is entirely incorrect.

13. (C) Any two or more persons who share at least one common linking factor.
Alan Dundes redefined the concept of a folk group to be highly inclusive and flexible. According to his influential conceptualization, a folk group consists of any two or more individuals who share at least one common linking factor, such as a hobby, occupation, or belief. This definition allows folklorists to study traditions in diverse settings, ranging from families to professional workplaces.

14. (D) Folklife and occupational folklore
Studying the specific jokes, rituals, and clothing modifications of a professional group like firefighters falls under the domain of occupational folklore. This field examines how work environments and shared professional identities generate unique traditional expressions. Furthermore, because it includes material culture like uniform modifications alongside verbal arts like jokes, it utilizes the holistic folklife approach to understand the group.

15. (A) Folklife - Exclusive study of ancient oral epics
Folklife is defined by its holistic study of the total traditional culture of a group, which includes material arts, customs, and daily life. It is not exclusively focused on ancient oral epics, which are just one part of verbal folklore. The other pairings correctly identify esoteric lore as internal traditions, exoteric lore as external perceptions, and folkloristics as the scientific study.

16. (B) The formation of a modern occupational folk group
When a group of professionals, such as computer programmers, develops shared vocabulary and rituals, they form an occupational folk group. These traditions are generated naturally through regular interaction and shared experiences. This scenario demonstrates that folklore is not a dying relic of the past but a living process that continues to thrive within modern, technological, and highly specialized urban environments.

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17. (B) Analyze it as a contemporary form of folklore transmission.
In modern folkloristics, urban legends circulating online are treated as authentic contemporary folklore. Researchers apply the same analytical tools to digital transmission as they do to oral traditions, examining how stories vary and adapt to new technological mediums. Dismissing such lore due to its lack of rural origins is considered an antiquated view, as folklore is defined by process.

18. (A) The need to document holistic, everyday traditional culture, including material arts.
The folklife movement emerged as scholars realized that focusing solely on oral texts like ballads and myths was insufficient. To understand a culture fully, researchers needed to include material culture, traditional crafts, and customary social practices. This holistic approach ensures that the physical environment and the daily lifestyle of the community are analyzed alongside their verbal and performing arts.

19. (C) The academic discipline that studies folklore.
Folkloristics is technically defined as the academic and scientific discipline dedicated to the study of folklore. It involves the use of specific theoretical frameworks and methodologies to collect, archive, and interpret traditional culture. Unlike the actual performance of folk arts or the commercialization of crafts, folkloristics is the scholarly pursuit of understanding the meaning and function of these traditions.

20. (D) Alan Dundes
Alan Dundes was a pivotal figure in modern folkloristics who expanded the definition of the folk. He argued that the term should not be restricted to rural peasants but should include any group sharing at least one common linking factor. This inclusive definition shifted the discipline's focus toward studying diverse contemporary groups, making him a central authority on this conceptual development.

21. (C) Everyone is a member of multiple folk groups simultaneously.
The modern understanding of folklore posits that individuals belong to several folk groups based on their family, occupation, religion, and hobbies. Folklore is a dynamic process that exists in the present, not just the past. Urbanization does not destroy folklore; instead, it leads to the formation of new folk groups and traditions, reflecting the adaptability of human traditional expression.

22. (B) The folk are the uneducated relics of a primitive past.
Early antiquarians and some early scholars incorrectly viewed the folk as remnants of a primitive society who had not yet advanced. Modern folkloristics has entirely debunked this view, recognizing that all people participate in folk traditions regardless of education or social status. Viewing the folk as mere relics ignores the dynamic, creative, and evolving nature of living traditional cultures.

23. (D) Shared Identity - Core basis for folk group formation
Shared identity is the fundamental requirement for the formation of a folk group. While geographical isolation or illiteracy were once thought to be essential, modern scholars recognize that any common factor that creates a sense of belonging can generate folklore. This shared identity provides the social matrix necessary for traditional knowledge, customs, and lore to be created, maintained, and transmitted.

24. (A) Nuclear family - Includes three or more generations living together
A nuclear family is strictly defined as a unit consisting of parents and their unmarried children. It does not include three or more generations; such a structure is characteristic of an extended or joint family. The other pairings correctly define the natal family as one's birth family, the conjugal family as one established by marriage, and the extended family as including broader kin.

25. (C) Formal mass media broadcasts of state laws
Folklore is characterized by informal transmission through oral communication, customary imitation, and material demonstration within a group. Formal mass media broadcasts of state laws represent institutional, top-down communication from the state, which lacks the variation and unofficial nature of folklore. While media can sometimes carry folklore, the standardized broadcast of legal codes does not constitute a traditional folk transmission channel.

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26. (A) As a shared cultural heritage, ancestry, myth of origins, and homeland.
In folklife studies, ethnicity is understood as a socio-cultural construct based on shared identity. This includes a common cultural heritage, a shared sense of ancestry, myths of origin, and often a connection to a specific homeland. This perspective focuses on the traditions and lore that define the group's boundaries, rather than strictly biological or modern political status categories.

27. (C) I, II, and IV
Ethnicity is defined by socio-cultural markers rather than biological ones. Shared language or dialects, common cultural traditions, and a sense of shared historical origin are primary indicators used in folklife studies to identify ethnic groups. Identical genetic makeup is not a socio-cultural marker, as ethnic groups are socially constructed through shared lore and identity rather than purely biological uniformity.

28. (B) Natal family (Family of orientation)
The natal family, also known as the family of orientation, is the unit into which an individual is born and socialized. This family type is responsible for the primary enculturation of the child, including the transmission of foundational language and basic folk beliefs. It is distinct from the family of procreation, which an individual establishes later in life through marriage.

29. (A) Both A and R are true and R is the correct explanation of A.
The conjugal family is fundamentally centered on the marital bond between spouses. Because this family unit is established through the social and legal institution of marriage rather than through biological birth, the reason provided accurately explains the assertion. This family type, often synonymous with the family of procreation, highlights the importance of affinal ties in the structure of human kinship.

30. (D) A family consisting of parents and their unmarried children.
A nuclear family is a basic domestic unit comprised of a pair of adults and their socially recognized children. In its most standard definition, these children are unmarried and reside within the same household. This structure is distinguished from extended families, which include multiple generations, and from polyandrous or polygynous families, which involve multiple spouses within the marital core.

31. (A) P-4, Q-1, R-3, S-2
Different family types are defined by their formation and composition. The natal family is the one an individual is born into, while the conjugal family is formed through marriage. Extended families include multiple generations or collateral relatives beyond the nuclear unit. A polyandrous family specifically refers to a marital arrangement where one woman is married to more than one man.

32. (B) They consist strictly of a husband, a wife, and their biological children.
The statement that extended families consist strictly of a husband, wife, and biological children is incorrect because it actually describes a nuclear family. Extended families are larger units that include relatives such as aunts, uncles, grandparents, and cousins. These structures are common in many societies and play a vital role in the cross-generational transmission of folklore and economic cooperation.

33. (B) I, III, and IV
Generational extended families include three or more generations, and the natal family is indeed responsible for primary socialization. The conjugal family is correctly identified as the family of procreation. However, polyandry involves one wife and multiple husbands, not vice versa. Additionally, extended families can and do exist in urban settings, contrary to the false claim that they cannot.

34. (A) Polyandry - One woman married to multiple men
Polyandry is a specific marital structure where one woman is legally or socially married to more than one man simultaneously. This practice is often found in specific cultural contexts to manage land or resources. The other terms are incorrect: polygyny involves one man with multiple wives, and monogamy involves only two spouses. Fraternal polyandry specifically involves marriage to a set of brothers.

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35. (A) II, I, IV, III
The family life cycle follows a normative chronological progression through several key stages. It begins with the formation of a conjugal union through marriage. This is followed by expansion through the birth of children and eventual contraction as those children leave the home. The final stage is dissolution, occurring with the death of the spouses, completing the standard developmental path.

36. (D) It is formed by the individual's own marriage.
The natal family is defined as the family of orientation into which a person is born. It provides initial social placement and primary enculturation, passing down foundational folk beliefs. The family formed by an individual's own marriage is the conjugal family or family of procreation. Therefore, marital formation is not a characteristic of the natal family but of the subsequent adult unit.

37. (D) Statement I is incorrect but Statement II is correct.
The conjugal family is not a biological concept based on genetic descent; rather, it is a social and legal construct. It is established through the bond of marriage, creating affinal ties between the spouses. While children within the family may have biological ties, the defining feature of the conjugal unit itself is the socially recognized marital relationship between the heads of household.

38. (B) It provides a shared cultural matrix that generates ethnic genres and boundary-marking lore.
Ethnicity serves as a foundational context for the creation of folklore by providing a shared identity and cultural matrix. This environment generates unique ethnic genres and lore that mark boundaries between different groups. Such traditions help maintain group cohesion and distinguish one ethnic community from another, using folklore as a tool for asserting identity and maintaining cultural continuity over generations.

39. (D) Mapping the inclusion of kin beyond the two-generation parent-child unit.
To differentiate a nuclear family from an extended family, a researcher must look at the household composition. A nuclear family consists only of parents and their children. If the household includes additional kin, such as grandparents, uncles, or cousins, it is classified as an extended family. This distinction is based on the generational and collateral breadth of the resident family members.

40. (A) Avunculocal - Couple settles near the wife's mother
Avunculocal residence is incorrectly paired here; it actually refers to a post-marital residence pattern where a couple settles with or near the husband's maternal uncle. Patrilocal, matrilocal, and neolocal residence patterns are correctly defined by their proximity to the husband's family, the wife's family, or a new independent location, respectively. These patterns significantly influence the transmission of family-specific folklore.

41. (C) Fraternal polyandrous family
The scenario describing brothers sharing a single wife to maintain agricultural land is a classic example of fraternal polyandry. This marital system is historically documented in certain Himalayan regions and serves as an adaptive economic strategy. It creates a unique family structure that influences the community's kinship terminology and the transmission of specific oral traditions and customary inheritance laws.

42. (A) Natal family
The family of orientation is synonymous with the natal family, which is the group into which a child is born and socialized. Studying how a child learns traditional storytelling within this unit means the analyst is examining the natal family's role in primary enculturation. This is the stage where the individual first acquires the cultural competencies and lore of their group.

43. (D) The use of exoteric lore to distinguish "us" from "them".
Ethnic boundaries are often maintained through the use of exoteric lore, which involves the traditional beliefs and stereotypes one group holds about another. This type of folklore helps define the group's identity by contrasting it with "the other." By distinguishing "us" from "them," these traditions reinforce social boundaries and prevent the total assimilation of the group into the dominant culture.

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44. (B) A family unit created through marriage, centering on spouses.
A conjugal family is defined by the marriage bond between two individuals. It centers on the relationship between spouses and often serves as the core of a new household. This family type is a social and legal construction that contrasts with the natal family, which is the group an individual is born into and where they receive their initial socialization.

45. (C) At least three generations (e.g., grandparents, parents, and children).
A generational extended family is characterized by the presence of at least three generations living within the same domestic unit or maintaining close cooperation. This typically includes grandparents, their adult children (the parents), and their grandchildren. Such a structure facilitates the deep transmission of folklore, as traditions can be passed directly from the oldest members to the youngest within the household.

46. (D) It involves a marriage between one woman and two or more men.
Polyandry is a marital arrangement where one woman is married to multiple husbands. It is less common than polygyny but exists in various cultures as a way to manage resources or land. This structure directly impacts family dynamics and kinship roles. It is distinct from polygyny, which involves one man and multiple wives, and does not prohibit extended family formations.

47. (A) It is the family an individual creates upon marriage.
The statement that the natal family is created upon marriage is incorrect. That description applies to the conjugal family or family of procreation. The natal family, also known as the family of orientation, is the one into which an individual is born and socialized. It consists of the individual's parents and siblings and serves as the primary agent of initial enculturation.

48. (B) Nuclear Family - Husband, wife, and their dependent children
A nuclear family is correctly identified as a unit consisting of a husband, wife, and their dependent children. This is the basic building block of many kinship systems. The other pairings are incorrect because joint families involve more than just parents and children, conjugal families are based on marital ties rather than strictly blood, and natal families are based on birth.

49. (B) Exogamy - Requirement to marry strictly within the ethnic group
Exogamy is incorrectly defined here; it actually refers to the requirement to marry outside of one's specific group. The practice of marrying within a group is called endogamy. The other factors, such as common ancestry, cultural heritage, and homeland, are correct markers used to define and maintain ethnic identity and the transmission of associated ethnic folklore and traditions.

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50. (A) Bureaucratic family
In the fields of sociology and folkloristics, nuclear, extended, and conjugal families are recognized as basic types based on kinship and social structure. A bureaucratic family is not a standard classification; it does not describe a traditional kinship unit. Academic study focuses on how biological, social, and marital ties organize human groups, whereas bureaucracy refers to a formal system of administration.

51. (C) The immediate, face-to-face relationship such as parent-child or husband-wife.
Within a family context, a direct relationship refers to the immediate and primary ties between individuals. These are face-to-face bonds such as those between a parent and their child or between a husband and his wife. These relationships form the core interactions through which folklore, values, and daily customs are most intensively transmitted within the domestic environment.

52. (A) I, II, and III
Family structures are universally built upon three core types of relationships: sexual (marital) bonds, economic cooperation, and descent ties. These relationships define how individuals are linked through marriage, shared resources, and biological or social lineage. Professional bureaucratic relationships belong to formal institutional settings rather than the informal, kinship-based organization of the family and its associated traditional life.

53. (C) The sexual and marital relationship between spouses
The conjugal family is fundamentally based on the marital relationship between spouses. This bond, which is socially and legally recognized, serves as the foundation for the household and the subsequent birth or adoption of children. While siblings and descent are important in broader kinship, the defining core of the conjugal unit is the tie established between the husband and wife.

54. (A) Both A and R are true and R is the correct explanation of A.
Descent relationships are essential for organizing kinship because they trace vertical connections across different generations. By linking individuals to their common ancestors, these relationships establish clear lines for the transmission of names, property, and traditional lore. Therefore, the explanation that descent traces these generational connections correctly supports the assertion regarding the importance of descent in kinship and inheritance.

55. (D) Direct ties involve immediate contact; shared ties involve a common relation to a third party.
In family studies, direct relationships involve immediate, face-to-face interaction between two people, such as a father and son. A shared relationship occurs when two people are linked because they both have a direct relationship with the same third person, such as two siblings being linked through their common parents. This distinction helps scholars map the complexity of kinship networks.

56. (A) P-3, Q-2, R-4, S-1
Family bonds are categorized by their nature. Direct relationships involve immediate interaction, such as between a mother and daughter. Shared relationships link members through a third party, like siblings sharing parents. Sexual relationships are legitimized between spouses, and descent relationships involve tracing ancestry back through generations. These classifications help folklorists understand the social matrix where traditions are passed down.

57. (C) Bilateral descent strictly traces ancestry through the mother's line only.
The statement about bilateral descent is incorrect. Bilateral descent traces ancestry through both the mother's and the father's lines. The system that traces ancestry strictly through the mother's line is called matrilineal descent. Descent groups are vital for social organization, defining membership and inheritance, and providing the framework for the preservation and transmission of family-specific oral traditions.

58. (A) I, II, III, and IV
The primary functions of the family include reproduction to ensure group continuity, socialization to teach cultural norms, economic cooperation for survival, and providing emotional support to members. These functions are found across most human societies. Formulating national legislation is an institutional function of the state rather than a primary function of the family unit within the context of folklife.

59. (D) Socialization function - Enculturation and teaching group norms
The socialization function of the family is correctly paired with enculturation and the teaching of group norms. This process involves passing down the community's folklore, values, and behavioral expectations to children. The other pairings are incorrect because economic functions involve production and consumption, reproductive functions focus on biological continuation, and psychological functions provide emotional stability rather than legal property rights.

60. (A) I, II, III, IV
Unilineal descent groups develop through a logical progression from the individual to broader social units. It begins with the individual's identity, moving to the immediate family. Over time, these links form a lineage where descent from a common ancestor can be demonstrated. Finally, lineages may merge into a clan, where the shared ancestry is stipulated or mythical rather than documented.

61. (C) Standardization of national currency
In traditional societies, the family serves several essential functions, including the regulation of sexual behavior, the socialization of children,

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and acting as a unit for economic production and consumption. The standardization of national currency is a modern economic function managed by central government institutions and banks. It is not a role typically performed by the family unit in traditional folkloric settings.

62. (C) Statement I is correct but Statement II is incorrect.
In modern urban societies, the family has largely transitioned from a unit of production to one of consumption. However, the second statement is incorrect because in traditional folk societies, the family is the primary economic unit of production, with members working together in agriculture or crafts. Therefore, the family's economic role is central to its traditional function in folk communities.

63. (A) It acts as the primary social matrix where traditional knowledge, customs, and oral lore are learned and transmitted naturally.
The family is the most critical social structure for the sustenance of folklife because it provides the natural setting for cultural transmission. Within the home, children learn language, stories, rituals, and crafts through informal interaction with elders. This process ensures that traditions are preserved and adapted across generations without the need for formal institutional intervention or state-mandated education programs.

64. (B) Shared descent relationship
When cousins treat each other as siblings because they share the same grandparents, they are emphasizing a shared descent relationship. This indicates that their bond is derived from their common biological or social lineage. Such relationships are central to kinship systems and often determine social obligations and the transmission of specific family lore, reflecting the importance of vertical ancestry.

65. (B) Economic cooperation - Creating standardized written literature
Economic cooperation within the family involves sharing resources and labor for survival, not creating standardized written literature. Standardized literature is typically a product of formal institutions. The other pairings correctly identify reproduction as ensuring continuity, socialization as teaching folklore and norms, and the regulation of sexuality as implementing social taboos like the incest taboo within the group.

66. (A) Economic function
A family that works together in an agrarian setting to maintain a household is primarily fulfilling its economic function. In many traditional societies, the family is the basic unit of production, with all members contributing to the group's material survival. This cooperation is essential for the community's stability and provides the context for learning traditional agricultural techniques and associated folklore.

67. (C) Matrilineal descent
Tracing inheritance and lineage strictly through the female line is known as matrilineal descent. In such societies, kinship and property are passed from mothers to their children, and the maternal uncle often holds significant authority. This descent system contrasts with patrilineal descent, where lineage follows the male line, and bilateral descent, which recognizes both parental lines equally in tracing ancestry.

68. (D) To prevent biological degradation and promote social alliances through exogamy.
The incest taboo is a near-universal regulation of sexual relationships within the family. Its primary purpose is to prevent the biological risks associated with inbreeding and to force individuals to marry outside their immediate group. This practice of exogamy promotes social alliances between different families, expanding the community's support network and facilitating the exchange of traditions and cultural knowledge.

69. (C) A vertical relationship linking generations through a common ancestor.
A descent relationship is a vertical kinship bond that connects different generations. It is established by tracing lineage back to a shared ancestor, whether through biological or social recognition. These relationships are fundamental to determining group membership, inheritance rights, and the transmission of family history and oral lore, providing a sense of continuity and identity over long periods of time.

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70. (B) The reproductive function
The reproductive function is essential because it ensures the biological survival and generational continuity of a society. By producing and raising new members, the family provides the next generation of tradition-bearers. Without this function, the community would eventually cease to exist, and its unique folklife and traditions would be lost. Thus, reproduction is the foundational biological role of the family.

71. (D) It involves members who are linked by their relationship to a third party.
A shared relationship in family dynamics occurs when two individuals are connected not through a direct bond with each other, but through their mutual connection to a third person. For example, two grandchildren share a relationship because they both have a direct descent link to the same grandparent. This type of relationship helps define the boundaries and roles within an extended family.

72. (A) They include the parent-child bond.
Direct relationships are characterized by immediate, face-to-face interaction between two people. These include both consanguineal bonds, like the parent-child relationship, and affinal bonds, like the husband-wife relationship. The statement that direct relationships are exclusively based on distant lineage tracing is incorrect, as distant tracing involves shared relationships rather than the immediate, primary ties that define direct interaction.

73. (C) Emotional function - Providing a safe haven and psychological support
The emotional function of the family is correctly paired with providing a safe haven and psychological support. This role ensures the mental well-being of members, offering security and affection. The other pairings are incorrect because social placement involves assigning status, economic functions relate to resource management, and reproductive functions are concerned with biological continuation rather than conducting formal religious rituals.

74. (A) Consanguineal - Related by blood
Consanguineal kin are individuals related by blood or biological descent. Affinal kin are related through marriage, and fictive kin are those treated as relatives despite lacking biological or marital ties. The pairing of consanguineal as blood-related is correct. However, the pairing of fictive as genetically related is incorrect, as fictive kinship is specifically defined by the absence of genetic or marital links.

75. (D) Commercial
In standard anthropological and folkloric studies, the recognized types of family relationships are conjugal (based on marriage), consanguineal (based on blood), and fictive (socially constructed like godparents). A commercial relationship is based on trade and profit rather than kinship and does not belong to the categories of family bonds. Kinship study focuses on the social and biological ties that organize domestic groups.

76. (B) The system of names applied to categories of kin related by blood or marriage.
Kinship terminology refers to the specific system of titles and names used within a culture to identify and categorize relatives. These terms, such as "mother," "uncle," or "cousin," define the roles and obligations individuals have toward one another. Folklorists study these systems because they reflect the social structure and values of a community, influencing how traditional lore is transmitted.

77. (A) I, II, and III
Consanguineal kinship is based on blood ties, affinal kinship is based on marriage, and fictive kinship refers to individuals treated as kin without biological or marital links. These are the three standard categories of kinship. The statement that affinal kinship excludes spouses is incorrect, as the marital bond between spouses is the foundational affinal tie that establishes this kinship category.

78. (D) Consanguineal kin
Consanguineal kin are individuals who are related through biological descent or blood ties, such as parents, children, and siblings. This type of kinship forms the basis of lineage and descent groups. It is distinct from affinal kin, who are related by marriage, and fictive kin, who are socially constructed relatives. Consanguineal bonds are central to the transmission of genetic and cultural heritage.

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79. (A) Both A and R are true and R is the correct explanation of A.
Affinal kin are established through marriage, which serves as a powerful social mechanism for linking two previously unrelated family groups. These marital ties create alliances that can involve economic cooperation, social support, and the exchange of traditions. Therefore, the reason that marriage links distinct groups together accurately explains why affinal kin are so crucial for forming broader social alliances.

80. (B) Kinship systems define social obligations, rights, and inheritance.
Kinship systems are vital to social organization because they establish the rules for inheritance, the succession of authority, and the specific duties individuals owe to their relatives. These systems are not universal; they vary significantly across cultures. Furthermore, kinship is deeply intertwined with the transmission of folklore, as family networks provide the primary context where oral traditions and customs are shared.

81. (A) P-3, Q-4, R-1, S-2
Kinship terms identify different social bonds. Consanguineal refers to blood relatives, while affinal refers to those related by marriage. Fictive kinship involves ritual ties like godparents. Classificatory systems use a single term to group different relatives together, such as calling all male relatives of a certain generation "father." These distinctions are essential for mapping the social structure of a community.

82. (A) It involves individuals who are genetically related.
Fictive kinship is defined by the absence of genetic or marital ties. It involves treating individuals as relatives based on social or ritual bonds, such as godparenthood or close friendship. Therefore, the statement that it involves genetically related individuals is incorrect. Fictive kinship serves to strengthen social solidarity and expand the support network of individuals beyond their biological family.

83. (A) I, II, III, and IV
Kinship structures govern a wide range of social behaviors and rights. These include avoidance relationships (formal distancing), joking relationships (permitted teasing), and the rules for inheritance and the succession of authority. These behaviors are not random; they are strictly defined by the individual's position within the kinship network. Random interactions without rules are not characteristic of organized kinship systems.

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84. (D) Descriptive system - Uses a distinct term for each specific relative
A descriptive kinship system is characterized by the use of unique and specific terms for each exact genealogical relationship. For example, it would have different terms for a mother's brother and a father's brother. In contrast, a classificatory system lumps various relatives together under a single term, such as using the same word for "father" and "father's brother," reflecting different social priorities.

85. (B) I, III, and II
Lewis Henry Morgan, an early anthropologist, proposed a unilinear evolutionary model of human society. He argued that all cultures progress through three main stages: Savagery (the earliest and most primitive), followed by Barbarism (marked by the development of agriculture and pottery), and finally reaching Civilization (characterized by writing and urban life). This model influenced early folkloristic views on the origins of lore.

86. (B) Biological sister
Affinal kin are those related by marriage, such as a mother-in-law, brother-in-law, or daughter-in-law. A biological sister is related by blood and is therefore classified as a consanguineal kin. Understanding the distinction between these two types of kinship is essential for analyzing family structures, post-marital residence patterns, and the different social obligations and traditions associated with blood versus marital ties.

87. (A) Both Statement I and Statement II are correct.
A classificatory kinship system groups different categories of relatives under a single term, such as calling both a father and his brothers by the same title. This emphasizes social roles over biological distance. A descriptive system, however, uses specific and distinct terms for each individual relationship. Both statements accurately describe these two different methods of categorizing kin used by various cultures worldwide.

88. (A) It creates the primary social networks through which oral traditions and customs are informally passed down.
Kinship is central to the transmission of folklife because it provides the social infrastructure for sharing knowledge. Family and kin networks are the primary spaces where oral narratives, crafts, and rituals are taught and practiced. This informal and natural transmission process ensures that traditions remain relevant and are sustained across generations, reflecting the group's shared identity and heritage.

89. (C) Fictive kinship
When a child refers to a non-related family friend as "Aunt," it is an example of fictive kinship. This social practice extends kinship terms to individuals who lack biological or marital connections to the family. Fictive kinship strengthens social bonds and integrates friends into the inner circle of the group, allowing them to participate in family-specific traditions and the transmission of lore.

90. (A) Exogamy - Requirement to marry a close biological relative
Exogamy is the social rule requiring an individual to marry someone outside of their specific group or family. The requirement to marry a close relative is actually called endogamy. The other terms are correctly paired: joking relationships involve informal teasing, avoidance relationships require formal distance, and teknonymy is the practice of naming an adult based on their relationship to their child.

91. (D) Matrilineal descent and the avuncular relationship
In certain Himalayan communities where polyandry is practiced, the maternal uncle often plays a critical role, reflecting the influence of matrilineal descent patterns or the importance of the avuncular relationship. These kinship structures determine how land is inherited and how family lore is transmitted. Such arrangements are often adaptive responses to environmental constraints, demonstrating the deep link between kinship and social organization.

92. (B) Affinal
The relationship between a woman and her husband's sister is established through the social and legal bond of marriage. Therefore, it is classified as an affinal relationship. Affinal ties link different family groups together and carry specific social expectations and roles. In contrast, consanguineal ties are based on blood, lineal ties on direct ancestry, and fictive ties on social or ritual bonds.

93. (C) To release social tension and facilitate camaraderie between potential affines.
Joking relationships are established between specific categories of kin to allow for informal and playful interaction. These relationships serve to release potential social tension and foster camaraderie, especially between individuals who may become relatives through marriage (affines). By permitting behavior that would otherwise be considered disrespectful, these customs facilitate smoother social interactions and strengthen the bonds within the kinship network.

94. (D) Kinship established by social or legal bonds of marriage.
Affinal kinship is formally defined as the relationship between individuals that is established through marriage. This includes bonds with a spouse's relatives, such as in-laws. These ties are social and legal constructions rather than biological ones. Affinal kinship is crucial for forming alliances between different families and expanding the network of people who share and transmit a group's traditions and folklore.

95. (A) Relatives of different biological distances are grouped under the same kinship term.
A classificatory kinship system is defined by the grouping of distinct relatives under a single kinship term. For example, a person might use the same word for their father, their father's brother, and even more distant male relatives of the same generation. This system emphasizes the shared social status and responsibilities of these individuals within the group rather than their biological distance.

96. (B) It uses specific, distinct terms to describe exact genealogical relationships.
Descriptive kinship terminology is characterized by its precision. It provides a separate and specific title for each exact genealogical tie, clearly distinguishing between lineal and

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collateral relatives. For instance, it would have unique terms for a mother's sister and a father's sister. This system provides a detailed map of an individual's biological and social lineage, highlighting specific genealogical positions within the family.

97. (C) Kinship has no impact on economic production in traditional societies.
The statement that kinship has no impact on economic production in traditional societies is incorrect. In most folk and traditional communities, the kinship group is the primary unit of economic production and consumption. Family members work together in farming, hunting, or crafts. Kinship ties determine access to land, resources, and labor, making them central to the group's economic survival and stability.

98. (A) Consanguineal - Father and son
Consanguineal kinship refers to relatives who are connected by blood or biological descent. The bond between a father and his son is a primary example of this type of kinship. The other pairings are incorrect because siblings are consanguineal, not affinal; husbands and wives are affinal, not fictive; and while an uncle and nephew are consanguineal, they are collateral rather than lineal kin.

99. (C) Consanguines - Relatives adopted from outside the group
Consanguines are relatives by blood or biological descent, not by adoption. Adopted individuals are often integrated through fictive or social kinship models. The other pairings correctly identify lineal kin as direct ancestors like grandfathers, collateral kin as relatives like cousins who share a common ancestor but are not in a direct line, and affines as relatives by marriage like a mother-in-law.

100. (D) Linguistic
In the study of kinship, the recognized bonds are consanguineal (blood), affinal (marriage), and fictive (socially or ritually constructed). These bonds define social and family organization. While language is essential for transmitting kinship terms and folklore, "linguistic" is not a type of kinship bond itself. Kinship is defined by the biological and social ties that link individuals within a family and community structure.

101. (C) Meaningful divisions within society, such as age, gender, occupation, and religion, around which folklore is generated.
Social categories represent the fundamental divisions within a community that serve as the context for folklore creation. People naturally form groups based on their age, gender, profession, or religious beliefs. These categories provide a shared identity and common experiences, which in turn generate unique traditions, stories, and customs. Folklore is often the primary way these groups express and maintain their distinct identities.

102. (A) I, II, and III
Social organization is vital to folklife as it provides the context and channels for the creation and transmission of folklore. Institutions like the family, religious groups, and guilds ensure that traditions are practiced and passed down. The idea that social organization universally eradicates oral traditions is incorrect; instead, these structures provide the very framework through which folklore survives and adapts to change.

103. (D) Popular Antiquities
Before the word "folklore" was coined in 1846, scholars in England primarily used the term "popular antiquities" to describe the traditional customs, beliefs, and superstitions of the common people. This term reflected an antiquarian interest in remnants of the past. The shift to "folklore" marked a desire for a more concise and descriptive term that better captured the living traditions of the people.

104. (A) Both A and R are true and R is the correct explanation of A.
Social organization is essential for the survival of folklore because it creates the structured environments where people interact. Groups such as families, occupational guilds, and religious communities provide the regular opportunities needed for traditions to be performed and taught. Therefore, the reason that these social structures provide the necessary context for practice and transmission correctly explains why social organization sustains folklore.

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105. (C) Folklore is generated organically within social categories as members interact and share experiences.
Folklore is not created in isolation or imposed by the state; it emerges naturally from the interactions of people within social categories. As members of a group share common experiences and challenges, they create unique stories, songs, and customs. This organic process ensures that folklore remains relevant to the group's specific needs and reflects their collective identity, values, and shared life experiences.

106. (A) P-2, Q-4, R-1, S-3
The history of folkloristics involves key figures and terminology. Popular antiquities was the early term for studying old customs, used by scholars like John Brand. In 1846, William Thoms coined the term folklore to mean the lore of the people. These developments reflect the discipline's transition from an antiquarian interest in relics to the academic study of living traditional culture.

107. (D) It is sustained best when entirely divorced from everyday social life.
Folklore is a living process that is deeply integrated into the daily life of a community. It is sustained through active tradition-bearers, social contexts for performance, and adaptation to social changes. The idea that folklore is best sustained when divorced from everyday life is incorrect; in fact, folklore requires active participation and a vibrant social environment to remain meaningful and survive across generations.

108. (A) I, II, III, and V
The shift to the term "folklore" was driven by several factors: the desire for a concise Anglo-Saxon word, interest in living traditions, the realization that "antiquities" implied dead relics, and the influence of European romantic nationalism. Aligning the study with classical Greek literature was not a factor; rather, the goal was to recognize and study the vernacular culture of the common people.

109. (C) William Thoms - Coined the term "Folklore"
William Thoms is famously credited with coining the term "folklore" in 1846. He proposed this new word in a letter to the journal 'The Athenaeum' to replace the more cumbersome "popular antiquities." His goal was to find a single, descriptive term that captured the manners, customs, and oral traditions of the common people, marking a significant turning point in the history of the discipline.

110. (A) II, I, III
The terminology used to describe traditional culture has developed in a clear sequence. First, early English scholars used "popular antiquities" to refer to old customs. Then, in 1846, William Thoms coined the word "folklore" to provide a more effective name for the field. Finally, the modern academic discipline of "folkloristics" emerged to systematically analyze these traditions using rigorous scientific and theoretical frameworks.

111. (A) Complete isolation from human contact
Folklore is fundamentally a social process that requires interaction and communication between people. Social interaction, a shared identity, and group cohesion are all essential factors that facilitate the creation and transmission of traditions. Complete isolation from human contact would prevent any folklore from being shared or passed down, as there would be no social matrix to support the tradition's life and development.

112. (A) Both Statement I and Statement II are correct.
William Thoms did propose the term "folklore" specifically to replace the phrase "popular antiquities," which he found inadequate. He published this historic proposal on August 22, 1846, in the journal 'The Athenaeum'. Thoms used the pseudonym Ambrose Merton for this publication. Both statements accurately reflect the historical facts surrounding the origin and introduction of the word "folklore" into the English language.

113. (B) The collection of remnants and relics of past customs, superstitions, and ceremonies found among the uneducated classes.
The antiquarian view of "popular antiquities" focused on traditional culture as a collection of historical relics. Scholars believed these customs and superstitions were survivals of an earlier, more primitive age, primarily preserved by uneducated rural populations. This perspective treated folklore as a static object from the past

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rather than a dynamic, living process, leading to the focus on collecting disconnected texts and items.

114. (A) By creating institutional and informal spaces (festivals, rituals, gatherings) where traditional knowledge is performed and learned.
Social organization facilitates the transmission of traditions by providing structured and informal spaces for performance. Festivals, family gatherings, and religious rituals serve as the venues where traditional knowledge is shared, demonstrated, and learned by new members. These organized social contexts ensure that the group's lore is not only preserved but also actively practiced and passed down through regular communal interaction.

115. (C) Antiquarianism - Stressed contextual performance over texts
Antiquarianism is incorrectly described here; early antiquarians actually focused almost exclusively on the written texts of folklore, often ignoring the social context and performance. Modern folkloristics, by contrast, emphasizes the dynamic and living nature of traditions. Popular antiquities and modern folkloristics represent the shift from viewing lore as a dead relic to analyzing it as a vital, situational, and meaningful social process.

116. (D) Social organization and occupational categorization
A weavers' guild that uses initiation rituals and specialized language illustrates how folklore is created and sustained through social organization and occupational categories. The professional group provides the social structure and shared identity necessary for unique traditions to emerge and be passed down to apprentices. This process ensures the continuity of occupational lore within the specific context of the weavers' shared labor and history.

117. (C) Distinct groups like fraternities, sports teams, and theater clubs
In a modern setting like a college campus, a folklorist would focus on the social categories formed by distinct groups such as fraternities, sports teams, and clubs. These groups develop their own unique lore, rituals, and jargon based on their shared activities and identities. Analyzing these modern folk groups demonstrates that folklore is a living process that continues to thrive within contemporary institutional environments.

118. (B) The term "antiquities" failed to capture the living, oral nature of the people's traditions, sounding too focused on dead archaeological objects.
The shift from "popular antiquities" to "folklore" occurred because the older term felt too static and archaeological. "Antiquities" suggested that traditional customs were merely dead relics of the past. William Thoms and his contemporaries wanted a term that better represented the living, oral, and vibrant traditions of the common people. "Folklore" was a more dynamic word that captured the active nature of these traditions.

119. (D) The manners, customs, observances, superstitions, ballads, proverbs, etc., of the olden time.
In his 1846 proposal, William Thoms defined folklore as the "manners, customs, observances, superstitions, ballads, proverbs, etc., of the olden time." While this definition still reflected an interest in the past, it provided a broad and descriptive list of the types of lore that scholars should collect. This definition served as the foundational scope for the early academic study of folklore in the English-speaking world.

120. (C) 1846
The term "folklore" was coined in the year 1846 by the British writer William Thoms. His proposal was published in the August 22 issue of 'The Athenaeum'. This date is considered a milestone in the history of the discipline, as it provided a distinct and unified name for the study of traditional culture, eventually leading to the development of folkloristics as an academic field.

121. (C) They viewed traditional customs as curious, decaying survivals of an earlier primitive stage of society.
Early antiquarians held an evolutionary view of culture, seeing traditional customs as "survivals"—relics of a more primitive, "savage" past that persisted among the uneducated classes. They viewed these traditions as curious remnants that were destined to disappear with progress. This perspective focused on collecting

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these "decaying" relics for historical preservation rather than understanding their dynamic function in the lives of the people who practiced them.

122. (A) He defined it as the artistic communication in small groups.
The statement that William Thoms defined folklore as "artistic communication in small groups" is incorrect. That influential definition was actually provided by the modern folklorist Dan Ben-Amos in the 1970s. Thoms's original 1846 definition focused on the "manners, customs, and superstitions of the olden time." Thoms did, however, see folklore as a strong Saxon compound word and sought to replace the term "popular antiquities."

123. (D) Age category - Children's jump-rope rhymes
Children's jump-rope rhymes are a classic example of folklore generated within an age-based social category. These rhymes are learned and transmitted informally among peer groups of children, often without adult intervention. This pairing correctly illustrates how shared age and social experience provide the context for the creation and maintenance of specific traditional expressions. The other examples involve occupation, religion, or national identity, not age groups.

124. (B) Informal transmission - Government gazettes and laws
Folklore is characterized by informal transmission, which occurs through word of mouth, imitation, or observation within a group. Government gazettes and laws are examples of formal, institutionalized communication from the state, which is standardized and lacks the variation and unofficial nature of traditional folklore. The other pairings correctly identify vertical transmission between generations, horizontal transmission among peers, and formal transmission through institutional curricula.

125. (C) Analyzing the socio-psychological functions of living lore
Early antiquarians focused on collecting disconnected texts and treating traditions as historical relics or remnants of a primitive past. They did not typically analyze the socio-psychological functions of folklore in its living context. This functional analysis is a characteristic of modern folkloristics. The antiquarian approach was more concerned with preservation and historical reconstruction than with understanding how lore serves the contemporary needs of a community.

126. (D) The native, indigenous categories and names that a specific culture uses to classify its own oral traditions.
Ethnic genres refer to the emic classification systems used by a culture to categorize its own lore. These are the native names and categories, such as the Indian "Katha," that people themselves use to describe their traditions. Understanding ethnic genres is crucial for folklorists because it reveals how the community perceives and values its own oral expressions, providing deeper insight into the lore's cultural meaning.

127. (A) I, II, and IV
Analytical categories are etic frameworks created by scholars to facilitate the cross-cultural comparison of folklore. Terms like "myth," "legend," and "folktale" are examples of these categories. While scholars use them globally, they are not identical to ethnic genres, which are culture-specific classifications used by the people themselves. Analytical categories are tools for scientific taxonomy rather than descriptions of indigenous viewpoints.

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128. (B) Proverbs and riddles
Verbal folklore refers to traditional expressions that rely on language and speech for their transmission. Proverbs and riddles are primary examples of this category. In contrast, vernacular architecture and basket weaving are material culture (nonverbal), and folk dance is a performing art (customary). Verbal folklore is defined by its oral nature and is often the most easily recorded and analyzed form of traditional lore.

129. (C) A is true but R is false.
Nonverbal folklore encompasses traditional material culture, such as crafts, architecture, and physical practices. This assertion is correct. However, the reason is false because nonverbal folklore does not rely entirely on oral transmission. Instead, it is primarily transmitted through customary imitation, observation, and material

demonstration. While some oral instructions may be involved, the physical practice and the object itself are the primary modes of transmission.

130. (A) Ethnic genres are culture-specific classifications by the people themselves; analytical categories are academic classifications used by scholars.
The distinction between ethnic genres and analytical categories is central to folkloristics. Ethnic genres represent the insider's (emic) perspective, using the community's own language and categories. Analytical categories represent the outsider's (etic) perspective, using standardized academic terms like "myth" or "legend" to compare lore across different cultures. Both systems are important but serve different purposes: one for cultural understanding and the other for scientific analysis.

131. (A) P-3, Q-4, R-2, S-1
Folklore is classified into various genres for study. Verbal folklore includes oral narratives like folktales. Nonverbal folklore covers material items like traditional pottery. Intermediary genres involve customary performances like folk festivals, which combine verbal and material elements. Analytical categories, such as "legend," are scholarly terms used to group and compare these traditions across diverse cultural contexts.

132. (D) They consist entirely of silent, physical objects.
Intermediary or customary genres, such as rituals, festivals, and games, are defined by their combination of verbal expression, physical action, and often the use of material objects. They are dynamic performances that require human participation. The statement that they consist entirely of silent, physical objects is incorrect, as that description applies specifically to nonverbal material culture, such as artifacts and traditional crafts.

133. (A) I, II, III, and V
Verbal folklore includes genres like myths, epics, ballads, jokes, and riddles. These traditions rely on language and are transmitted orally through speech or song. They are dynamic and can be performed in various social settings. Traditional foodways are classified as nonverbal material culture because they focus on the physical preparation and consumption of traditional foods rather than primarily on linguistic expression.

134. (B) Nonverbal folklore - Quilting and blacksmithing
Material culture, or nonverbal folklore, consists of traditional physical crafts and practices. Quilting and blacksmithing are correct examples of this category. The other pairings are incorrect: boat building is material culture, not verbal; a novel is formal literature, not an intermediary genre; and a local name for a basket is an ethnic genre, not an analytical category created by scholars.

135. (D) To create a standardized scientific taxonomy that allows for cross-cultural comparison of folklore types.
Scholars develop analytical categories of folklore to provide a standardized language for research. These etic categories, such as "myth" or "riddle," allow folklorists to compare similar traditions across different cultures and languages. This scientific taxonomy is not meant to replace ethnic genres but to provide a framework for global analysis and the identification of universal patterns and structural commonalities in human traditional expression.

136. (A) Vernacular architecture
Vernacular architecture refers to traditional building styles and methods using local materials and is classified as nonverbal material culture. Epics, folktales, and charms are all verbal genres because they consist of narratives or expressions that are spoken, sung, or chanted. Distinguishing between verbal and material genres is fundamental for categorizing and studying the different modes of human traditional expression within a community.

137. (A) Both Statement I and Statement II are correct.
Customary folklore, or intermediary genres, are holistic performances that frequently blend verbal arts, such as songs or prayers, with physical actions and the use of material objects, like costumes or food. A folk wedding ceremony is a perfect example of this, as it involves spoken vows, traditional movements, and specific material artifacts. Both statements accurately describe the integrated nature of customary folklore genres.

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138. (A) A traditional religious procession
A traditional religious procession is an intermediary or customary genre because it involves a combination of verbal elements (prayers, chants), physical action (walking in a group), and material culture (icons, banners). It is a holistic traditional event. A spoken riddle is purely verbal, a hand-woven basket is purely material, and a printed dictionary is a formal institutional record rather than a traditional folk genre.

139. (D) Verbal folklore (Proverbs)
Proverbs are short, traditional sayings that express general truths or common wisdom and are classified as verbal folklore. They rely on language and are transmitted orally within a group. Because they are spoken expressions rather than physical objects or complex customary rituals, they belong to the verbal category. Folklorists analyze proverbs to understand the values, social norms, and linguistic artistry of a culture.

140. (B) Verbal - Folk dance
Folk dance is an intermediary or performing art genre because it primarily involves physical movement and often music and costume. It is not classified as purely verbal folklore, which consists of spoken or sung narratives and expressions like myths. The other pairings are correct: myths are verbal, folk costumes are material, and superstitions are customary beliefs that often involve both thought and action.

141. (C) An ethnic genre
The word "Katha" is an example of an ethnic genre because it is a native, indigenous term used by the community to classify its own traditions. While a scholar might analytically distinguish between myths and legends, the community's use of "Katha" for both reflects their own emic perspective and classification system. Identifying such ethnic genres is vital for understanding how a group perceives its own lore.

142. (D) Nonverbal (Material) folklore
The knowledge and practice involved in building a log cabin using traditional methods and local materials are classified as nonverbal or material folklore. This category encompasses vernacular architecture, crafts, and foodways. While the instructions may be passed down orally, the primary focus is on the physical creation of the artifact. Studying such skills reveals the technological traditions and environmental adaptations of a community.

143. (A) Folklore in practice is holistic, often combining speech, gestures, and material objects simultaneously.
In real-life performance, the boundaries between verbal, nonverbal, and customary genres often blur because folklore is a holistic event. A storyteller uses spoken words (verbal), hand gestures (nonverbal), and perhaps a traditional prop (material) all at once. This integration is natural in living traditions, where the meaning of the lore is derived from the total communicative event rather than from isolated, categorized parts.

144. (B) Theoretical constructs designed by scholars to classify, analyze, and compare folklore cross-culturally.
Analytical categories are etic frameworks created by academics to provide a scientific taxonomy for folklore research. These categories, such as "ballad" or "proverb," allow scholars to group similar traditions from diverse cultures together for comparative study. Unlike ethnic genres, which reflect the native perspective, analytical categories are tools used by researchers to identify universal structures and functions across different human populations.

145. (B) Dan Ben-Amos
Dan Ben-Amos is a prominent modern folklorist who significantly contributed to genre theory by distinguishing between ethnic genres and analytical categories. He argued that folklore should be studied as a social process—specifically, as artistic communication in small groups. His work emphasized the importance of understanding the indigenous classifications used by a community to truly grasp the meaning of their lore in its social context.

146. (A) They combine elements of oral tradition, physical action, and sometimes material objects, such as in rituals and games.
Intermediary genres, also known as customary or behavioral folklore, are defined by their integrative nature. They are not limited to speech but involve physical actions and often the use of traditional objects. Examples include rituals,

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festivals, folk games, and traditional dramas. These genres represent the dynamic, performed aspects of folklife where multiple modes of traditional expression come together in a single communal event.

147. (C) They are strictly limited to sung traditions like ballads.
The statement that verbal genres are strictly limited to sung traditions is incorrect. While ballads and folk songs are part of verbal folklore, the category also includes a wide range of spoken narratives and expressions, such as myths, legends, folktales, proverbs, riddles, jokes, and charms. Verbal folklore encompasses any traditional expression that primarily utilizes language, whether it is spoken, sung, or chanted.

148. (D) Folk medicine - Preparing traditional herbal remedies
Folk medicine is correctly paired with nonverbal folklore because it involves the physical practice of preparing and using traditional herbal remedies. While there may be associated verbal charms, the core of the practice is the material knowledge of plants and the physical act of healing. The other pairings are incorrect because legends are verbal, proverbs are verbal, and jokes are also a verbal genre.

149. (C) Intermediary genres - Strictly material artifacts
The pairing of intermediary genres with "strictly material artifacts" is incorrect. Intermediary or customary genres, such as rituals and festivals, are characterized by their combination of verbal, material, and behavioral elements. They are not just silent objects. The other pairings are correct: ethnic genres represent the emic view, analytical categories represent the etic view, and verbal genres focus on oral narratives and expressions.

150. (B) Traditional woodworking
Traditional woodworking is classified as nonverbal material culture because it focuses on the physical creation of objects and the mastery of material skills. Intermediary or customary genres include rituals like rites of passage, communal events like folk festivals, and traditional games, all of which involve performance and social interaction. Woodworking, while traditional, is primarily concerned with the artifact rather than a behavioral or performing art.

151. (D) The classification, structural analysis, and understanding of the rules governing different forms of folklore.
Genre theory in folkloristics is focused on identifying the specific forms that traditional expressions take. It involves classifying these expressions into categories like myth or proverb and analyzing the structural rules and patterns that define them. By understanding these genres, scholars can better interpret the meaning, function, and variations of folklore across different social contexts and cultures, providing a scientific framework for research.

152. (A) I, II, and III
Alan Dundes proposed an influential tripartite framework for analyzing folklore, consisting of texture, text, and context. Texture refers to the linguistic features and style, text is the actual narrative or version, and context is the social situation of performance. This comprehensive model allows researchers to study not just what is said, but how it is said and the environment in which it gains its meaning.

153. (C) Fakelore
Richard Dorson coined the term "fakelore" in 1950 to describe fabricated or artificial lore that is presented as authentic folklore. He was critical of commercial and mass-media creations, like certain 20th-century American "folk" heroes, which were manufactured by writers rather than emerging from a traditional group. This concept helped folklorists distinguish between genuine traditions and commercially motivated imitations designed for a popular audience.

154. (A) Both A and R are true and R is the correct explanation of A.
Alan Dundes applied structuralist principles to folklore to identify the underlying morphological patterns of different genres. He used concepts like "motifemes" to describe the structural slots or functions within a narrative. Therefore, the reason that analyzing these motifs reveals the structural rules of the genre accurately explains Dundes's use of a structuralist approach. This method shifted the focus from content to the formal organization of lore.

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155. (D) Morphology examines the internal structure, sequence of elements, and form of verbal narratives.
In folkloristics, morphology refers to the study of the structure and form of traditional items. For verbal genres, it involves analyzing the sequence of elements and the internal rules that govern the narrative's organization. This approach, pioneered by scholars like Vladimir Propp and expanded by Alan Dundes, allows researchers to identify the fundamental building blocks of folktales and other genres, regardless of their specific content.

156. (A) P-3, Q-4, R-2, S-1
Each of these scholars made a major contribution to folklore theory. Alan Dundes developed the Texture, Text, and Context framework. Richard Dorson identified the theory of American folklore and coined the term "fakelore." Dan Ben-Amos defined folklore in its social context as artistic communication. Richard Bauman articulated the performance paradigm in his work "Verbal Art as Performance." These theories form the foundation of modern folkloristics.

157. (D) He argued that mass media commercialization always produces authentic folklore.
Richard Dorson did not believe that mass media commercialization produced authentic folklore. In fact, he coined the term "fakelore" specifically to criticize the commercial manufacture of artificial traditions. He championed a rigorous, historical approach and categorized folklore into four main sectors. His work emphasized the need for genuine fieldwork and historical accuracy in documenting the traditions of the American people, rather than accepting romanticized media versions.

158. (A) I, II, III, and IV
Alan Dundes's tripartite model is essential for folklore analysis. Texture involves the linguistic style, which is often untranslatable. Text is the specific content or version of the lore. Context is the immediate social situation where the performance occurs. Together, these elements provide a holistic understanding of a folklore item. The claim that context only refers to historical origin is incorrect, as it also includes the situational environment of performance.

159. (A) Fakelore - Inauthentic, commercially manufactured lore presented as traditional
Richard Dorson defined "fakelore" as synthetic folklore that is commercially manufactured and presented as if it were a genuine tradition. This term was created to distinguish authentic oral traditions from marketing creations. The other pairings are incorrect: folklife is the study of total traditional culture, not just urban poetry; hemispheric theory is not a standard folklore concept; and urban legends are contemporary, not just from ancient Greece.

160. (B) It shifted focus from merely collecting variants to analyzing the underlying structural rules and patterns that define a genre.
Structuralism had a profound impact on folkloristics by moving beyond the simple collection of stories. Instead, it encouraged scholars to look for the deep, underlying patterns and structural rules that govern how folklore is created and organized. This morphological approach allows researchers to understand the fundamental grammar of a genre, showing how diverse variants can all follow the same structural blueprint, providing a more scientific basis for analysis.

161. (B) Fakelore
The concept of "fakelore" was introduced and championed by Richard Dorson, not Alan Dundes. Alan Dundes is well known for his structuralist work using terms like motifeme and allomotif, and for his tripartite framework of texture, text, and context. While both were influential American folklorists, their theoretical focuses differed, with Dundes specializing in structural and psychoanalytic analysis and Dorson in historical authenticity and the critique of fakelore.

162. (C) Statement I is correct but Statement II is incorrect.
Richard Dorson was a strong advocate for the historical approach, believing folklore must be analyzed within its national historical context. However, he did not defend commercialized figures like Paul Bunyan. On the contrary, he used Paul Bunyan as a primary example of "fakelore"—a manufactured hero created by writers for advertising and entertainment rather than a genuine product of traditional folk

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storytelling. Therefore, the second statement is false.

163. (C) To identify the specific morphological, thematic, and functional boundaries that distinguish different forms of folklore.
The core principle of genre theory is to understand the different forms and types of folklore. By identifying the unique structural (morphological), thematic, and functional characteristics of various genres, scholars can categorize and compare them more effectively. This process allows for a deeper understanding of how different types of lore, like myths or proverbs, operate within a culture and how they relate to one another in the broader landscape of tradition.

164. (D) Alan Dundes (Texture, Text, Context)
By analyzing the linguistic features (texture), the specific content (text), and the social situation (context) of a proverb, the researcher is applying the tripartite framework established by Alan Dundes. This systematic approach is designed to provide a comprehensive understanding of a folklore item by looking at all three dimensions simultaneously. It is one of the most widely used models in contemporary folkloristics for the analysis of traditional verbal expressions.

165. (C) Motif - A strictly material artifact
In Dundes's framework, a motif is not a strictly material artifact. Instead, it is a traditional element or building block of a narrative, such as a recurring character type or plot device. Texture, text, and context are correctly defined as linguistic features, the narrative content, and the performance situation, respectively. Understanding these concepts is essential for the structural and contextual analysis of folklore in modern academic research.

166. (B) Fakelore
The scenario of a corporation creating a fictional hero and marketing him as an authentic tradition is the exact definition of "fakelore" according to Richard Dorson. He used this term to expose how media and commercial interests can fabricate artificial lore that lacks the traditional social roots and variation characteristic of genuine folklore. Such creations are designed for popular consumption rather than being the organic products of a folk community.

167. (D) It reveals the underlying morphological structure that defines the genre.
Identifying a motifemic sequence is a structuralist technique used to reveal the morphology of a folklore genre. By mapping the sequence of functions or "motifemes" in a story, researchers can see the underlying blueprint that all versions of that story share. This analysis focuses on the form and structure of the lore rather than its historical origin or author, helping scholars define what makes a genre structurally unique.

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168. (A) The increasing commercialization and romanticized fabrication of "folk" heroes by the media and publishers in the 20th century.
Richard Dorson developed the concept of "fakelore" as a response to the growing trend in the 20th century where commercial interests and mass media manufactured artificial traditions. Figures like Paul Bunyan were often rewritten or invented by professional writers to appeal to a wide audience. Dorson argued that these romanticized creations were not authentic folklore and lacked the genuine oral and traditional roots of true folk culture.

169. (C) The linguistic features, such as rhyme, alliteration, and tone, which are often lost in translation.
Alan Dundes defines "texture" as the linguistic dimension of a folklore item. This includes the specific sounds, rhythms, rhymes, and grammatical structures used by the performer. Because texture is deeply tied to the specific language in which the lore is performed, it is the most difficult element to translate. Analyzing texture helps folklorists understand the artistic and poetic qualities of oral traditions within their original linguistic context.

170. (A) Richard Dorson
Richard Dorson is the scholar famously credited with coining the term "fakelore" in 1950. He was a leading figure in American folkloristics and used this term to highlight the difference between authentic traditional culture and manufactured, commercial lore. His work emphasized the importance of academic rigor and genuine fieldwork in distinguishing true folklore from the

synthetic creations of the media and publishing industries.

171. (D) Context provides the meaning, social situation, and function of the folklore item in its living environment.
According to Dundes, context is the specific social and situational environment in which a folklore item is performed. It includes the relationship between the performer and the audience, the physical setting, and the purpose of the interaction. Without understanding the context, a researcher cannot fully grasp the meaning or function of the lore. Context transforms a static text into a living and meaningful piece of social communication.

172. (B) He embraced "fakelore" as a legitimate evolution of traditional oral narratives.
The statement that Richard Dorson embraced "fakelore" as a legitimate evolution is incorrect. On the contrary, he was a fierce critic of fakelore and saw it as a dangerous corruption of genuine tradition. He believed that the commercial manufacture of lore misled the public about the true nature of folk culture. Dorson advocated for rigorous standards and genuine fieldwork to protect the integrity of the discipline and its subjects.

173. (C) Motifeme - A structural slot or function in a narrative
In structural folklore analysis, a "motifeme" is defined as a structural slot or a functional element within a narrative. This concept was popularized by Alan Dundes to identify the underlying morphological patterns that various folktales share, even if their specific motifs (allomotifs) differ. This approach allows scholars to analyze the deep structure of a genre, providing a more scientific and comparative way to understand traditional stories.

174. (D) Mass media broadcasts - Authentic folk arts
Richard Dorson's four sectors of folklife include oral literature, material culture, social folk custom, and performing folk arts. Mass media broadcasts are not considered authentic folk arts in his framework; in fact, he would likely categorize many such broadcasts as "fakelore" if they involved manufactured traditions. The other pairings correctly identify the components of his influential model for organizing the study of traditional culture in the United States.

175. (A) Fakelore
Alan Dundes's analytical framework is primarily based on the tripartite model of texture, text, and context. These three elements are used to provide a comprehensive analysis of any folklore item. While the term "fakelore" is important in the history of the discipline, it was developed by Richard Dorson, not Dundes. Dundes's work focused more on structuralism, psychoanalysis, and the contextual meaning of authentic traditional expressions.

176. (B) As artistic communication in small groups
Dan Ben-Amos famously defined folklore as "artistic communication in small groups." This definition shifted the focus of the discipline from viewing folklore as static texts or historical relics to seeing it as a dynamic social process. By emphasizing the communicative and artistic nature of folklore within its immediate social context, Ben-Amos helped pave the way for the performance-oriented approach in modern folkloristics during the 1970s.

177. (A) I, II, and IV
Richard Bauman's performance theory views folklore as a dynamic event where the performer displays communicative competence. It emphasizes the active role of the performer in assuming responsibility for a skillful display to an audience. The claim that the audience is passive or non-existent is incorrect; in Bauman's framework, the audience is an essential part of the communicative event, actively evaluating and shaping the performance through their interaction.

178. (A) Rhetorical approach
Roger Abrahams is well known for applying a rhetorical approach to the study of folklore. He views folklore as a form of persuasive communication used by individuals to navigate social situations and resolve conflicts. This perspective focuses on how people use traditional expressions, such as proverbs and stories, as strategic tools to influence others and manage their social environment, highlighting the functional and instrumental nature of folklore.

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179. (A) Both A and R are true and R is the correct explanation of A.
Dan Ben-Amos argued that folklore cannot be understood as a mere text but must be seen as a living social process. His definition of folklore as "artistic communication in small groups" highlights the necessity of the social context and the interaction between group members. Therefore, the reason provided accurately explains why the social environment is essential to the existence of folklore, making both the assertion and reason true and linked.

180. (D) Performance is a mode of spoken verbal communication consisting in the assumption of responsibility to an audience.
In his influential work "Verbal Art as Performance," Richard Bauman defines performance as a specific mode of communication. It involves the performer taking responsibility for a display of skill and competence before an audience. This display is subject to evaluation. This approach recognizes that folklore is not a fixed text but a dynamic and emergent event that happens in a specific time and place through the interaction of individuals.

181. (A) P-3, Q-2, R-1, S-4
Each of these scholars contributed key concepts to modern folklore theory. Dan Ben-Amos defined folklore as artistic communication in small groups. Richard Bauman articulated the performance paradigm in "Verbal Art as Performance." Roger Abrahams developed a rhetorical theory of folklore as social strategy. Alan Dundes provided the Texture, Text, and Context framework. These theories collectively shifted the discipline toward studying folklore as a dynamic, living, and communicative social process.

182. (C) It insists that folklore texts exist independently of their performers and audiences.
Performance theory rejects the idea that folklore texts exist independently as static objects. Instead, it argues that folklore is "emergent," meaning it takes its specific form and meaning only during the act of performance. This approach highlights the vital role of the performer, the audience, and the situational context in creating the folklore event. The statement that texts exist independently is therefore incorrect according to this paradigm.

183. (A) I, II, and III
Roger Abrahams proposed an interactional continuum of verbal genres based on the degree of interaction between the performer and the audience. This continuum includes conversational genres like proverbs, play genres like riddles and jokes, and fictive genres like folktales. Static genres like architecture and institutional genres like state law do not belong to this specific model, as they lack the dynamic, interpersonal, and verbal performance elements that Abrahams' framework analyzes.

184. (A) Emergence - The unique realization of the text in a specific performance context
In performance theory, "emergence" refers to the fact that each performance of a folklore item is a unique event. The lore is not just a rigid repetition but takes a specific shape based on the interaction between the performer, the audience, and the context. This correct pairing highlights that the text is dynamic rather than fixed, allowing for variation and creativity each time it is shared in a living social situation.

185. (C) Dissatisfaction with text-centric approaches that ignored the dynamic, situational, and communicative nature of folklore in real life.
The shift toward the "performance paradigm" in the 1970s was a reaction against older methods that focused solely on written texts and historical origins. Scholars realized that by ignoring the social context and the communicative event, they were missing the true meaning and function of folklore. The performance approach allowed for a deeper study of how lore is used by people in everyday life to communicate, persuade, and create identity.

186. (A) Mass media broadcasting
Dan Ben-Amos's definition of folklore—"artistic communication in small groups"—specifically excludes mass media broadcasting. He argued that folklore must involve immediate, face-to-face interaction within a small group setting to be considered authentic. While folklore elements can appear in mass media, the broadcast itself lacks the interpersonal and small-group context that is central to his influential definition and

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the communication-oriented approach to the discipline of folkloristics.

187. (A) Both Statement I and Statement II are correct.
Roger Abrahams' rhetorical approach views folklore as a strategic tool for social interaction and persuasion. He categorized different genres on a continuum based on the level of interaction between the performer and the audience. For example, a proverb involves high interaction, while a formal story involves less. Both statements accurately describe Abrahams' contributions to folklore theory, highlighting his focus on how people use lore to manage their social relationships and goals.

188. (B) He articulated the framework of folklore as performance, emphasizing communicative competence and the event.
Richard Bauman's primary contribution to genre theory is the conceptualization of verbal art as performance. He shifted the focus from the text as a static object to the performance as a communicative event. His work highlights the importance of "communicative competence"—the performer's skill—and the way the audience evaluates that skill. This performance paradigm has become a central theoretical framework in modern folkloristics for studying living traditions and oral expressions.

189. (C) By recording the words, the teller's gestures, intonation, audience reactions, and the situational context.
According to performance theory, a storytelling session is more than just the words spoken. A folklorist must document the entire event, including the teller's nonverbal cues like gestures and tone, how the audience responds, and the specific setting. All these elements contribute to the "emergence" of the story's meaning. Ignoring these factors would result in an incomplete and text-centric analysis that fails to capture the dynamic nature of the tradition.

190. (D) Audience - Passive receivers with no impact on the performance
In performance theory, the audience is never considered passive. They are active participants who shape the performance through their feedback, laughter, questions, or even silence. The performer constantly adjusts their delivery based on this interaction. Therefore, the statement that the audience has no impact is incorrect. The audience's evaluation and engagement are essential components that contribute to the unique emergence of the folklore event in its social context.

191. (A) Contextual and Performance theory
Observing how a joke's punchline changes based on the audience is a direct application of contextual and performance theory. This approach recognizes that folklore is not a fixed script but a dynamic communication that adapts to the social situation. The variation in the delivery demonstrates the "emergent" quality of folklore, where the meaning and form of the lore are negotiated between the performer and the specific audience present at that moment.

192. (B) A rhetorical strategy to persuade and establish order
From the perspective of Roger Abrahams' rhetorical approach, a proverb used during a dispute is a strategic social tool. It serves as a persuasive device to establish authority and resolve conflict by appealing to traditional wisdom. This view emphasizes that folklore is not just for entertainment but has a clear social function as a strategy for managing interpersonal relations and achieving specific goals within the community's social structure.

193. (B) They actively shape the "emergence" of the performance through feedback and evaluation.
According to Bauman, the audience plays a critical role in the "emergence" of a performance. Their reactions—such as applause, laughter, or critiques—provide feedback that the performer uses to guide their delivery. The performance is therefore a collaborative event where the audience's evaluation directly influences how the lore takes shape. This interaction ensures that the folklore is tailored to the specific group, making it a living and situational form of communication.

194. (A) Artistic communication in small groups.
Dan Ben-Amos provided the seminal definition of folklore as "artistic communication in small groups." This definition is central to modern folkloristics because it focuses on the process of transmission and the social context rather than just the content of the lore. By defining it

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this way, Ben-Amos moved the field away from antiquarianism toward a more sociological and communicative understanding of how traditions function in the lives of people.

195. (C) Richard Bauman
Richard Bauman is the author of the highly influential essay "Verbal Art as Performance." In this work, he established the performance paradigm, which revolutionized the study of folklore by focusing on the communicative event. His theory emphasizes the display of communicative skill by the performer and the active engagement and evaluation by the audience, providing a rigorous theoretical framework for analyzing living oral traditions as dynamic social practices and events.

196. (D) They involve high interpersonal interaction and are integrated into everyday speech, like proverbs.
Conversational genres, as defined by Roger Abrahams, are characterized by their integration into daily speech and their high level of interpersonal interaction. Unlike formal stories or plays that might have a dedicated stage and a more distant audience, conversational genres like proverbs, greetings, and puns occur naturally during regular communication. They serve immediate rhetorical functions and are used by people to navigate social situations and express shared values within their community.

197. (C) It defines folklore purely as historical items (texts/artifacts).
The statement that Ben-Amos's theory defines folklore purely as historical items is incorrect. His definition—"artistic communication in small groups"—specifically rejects the view of folklore as dead texts or artifacts. Instead, he argues that folklore exists only as a social process of communication. While items can be historical, their status as folklore depends on their active, artistic use within a small-group context in the present, highlighting its dynamic and social nature.

198. (B) Play genres - Riddles and jokes
Roger Abrahams categorized folklore genres on a continuum based on the level of interaction. Play genres, such as riddles and jokes, involve a specific, often competitive, interaction between people that is more structured than a conversation but less formal than a fictive narrative. This pairing is correct. Conversational genres include proverbs, while fictive genres include longer narratives like folktales, each representing a different level of performer-audience engagement and social strategic use.

199. (D) Dundes - Verbal Art as Performance
The pairing of Alan Dundes with "Verbal Art as Performance" is incorrect. That concept was articulated by Richard Bauman. Alan Dundes is best known for his structuralist and psychoanalytic approaches and his Texture, Text, and Context framework. The other pairings correctly link Bauman to performance theory, Abrahams to rhetorical theory and the interactional continuum, and Ben-Amos to the definition of folklore as artistic communication in small groups in modern folkloristics.

200. (D) Strict adherence to viewing folklore as static, dead text
The performance approach to folklore is defined by its rejection of the idea that folklore is a static, dead text. Instead, it focuses on the living communicative event, the emergent quality of the lore during performance, and the active role of the audience. Viewing folklore as a fixed and lifeless object is an antiquated perspective that the performance paradigm specifically aimed to move beyond in the study of traditional culture and verbal arts.

201. (C) The purpose, role, or effect that folklore serves within a society or culture.
In the study of folklore, "function" refers to the specific purpose or role that a traditional item plays in the lives of the people who maintain it. This includes how folklore educates, entertains, maintains social order, or validates cultural beliefs. Understanding function allows scholars to see folklore not just as a collection of stories or objects, but as a vital and active component of social life that serves the community's needs.

202. (D) I, II, III, and IV
William Bascom, an influential American folklorist and anthropologist, identified four primary functions of folklore in his 1954 article. These functions are: Amusement or Escape, Validation of Culture, Education, and

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Social Control or maintaining conformity. This framework provided a structured way for researchers to analyze the psychological and social roles that oral traditions and customs play in stabilizing and sustaining a society's cultural identity and norms across generations.

203. (D) Education
According to William Bascom, the education function of folklore is primarily concerned with transmitting essential knowledge, cultural values, and practical skills from one generation to the next. Through stories, proverbs, and songs, children and new members of the group learn how to behave, understand their history, and acquire the traditional skills necessary for survival and social integration. This informal educational process is a fundamental way that folklife is sustained and preserved.

204. (A) Both A and R are true and R is the correct explanation of A.
Folklore serves as a powerful avenue for amusement and escape by providing a socially sanctioned way for people to express repressed desires. Jokes, trickster tales, and festivals often allow for the temporary suspension of social rules or the mocking of authority. Therefore, the reason that these expressions allow for the safe breaking of taboos accurately explains the function of amusement and escape, making both the assertion and the reason true and logically connected.

205. (C) It maintains conformity by praising appropriate behavior and punishing or mocking deviance through proverbs and tales.
The social control function of folklore is used to maintain order and conformity within a group. By using proverbs to offer moral advice or satirical tales to mock those who violate social norms, the community encourages members to adhere to established rules and values. This function acts as an informal mechanism of social pressure, ensuring that individuals behave in ways that are considered appropriate and beneficial for the stability of the entire collective.

206. (A) P-3, Q-1, R-4, S-2
William Bascom's four functions are illustrated by specific examples. Amusement or escape is seen in bawdy jokes that break taboos. Validation of culture is found in myths that justify a lineage's right to rule. Education is demonstrated by stories that teach practical skills to children. Social control is represented by proverbs that warn against negative behaviors like greed. These examples show how different genres of folklore serve distinct and vital social purposes.

207. (A) Honko argued that a single item of folklore has only one static function forever.
The statement that Lauri Honko argued for a single, static function is incorrect. In fact, Honko was known for recognizing that the function and meaning of a folklore item are dynamic and can change depending on the context of its use. He emphasized that folklore is an active element in the social environment, and its role must be understood in relation to the specific situation and the needs of the community at any given time.

208. (A) I, II, and IV
Lauri Honko's functionalist perspective views folklore as a dynamic and active element within its social environment. He argued that the function of a text is not fixed but depends on its specific use and the social context of its performance. Furthermore, he believed that the meaning of folklore is negotiated during interaction. The idea that folklore has intrinsic, unchanging functions is incorrect, as it contradicts the flexible and situational nature of Honko's functionalist approach.

209. (B) Validation - Justifying rituals and social institutions
Validation is the function of folklore that serves to justify and provide a rationale for existing social institutions, rituals, and beliefs. By using myths and legends to explain "why things are the way they are," a community reinforces the legitimacy of its social structure. The other pairings are incorrect because escape allows for breaking rules, social control enforces behavior rather than teaching arithmetic, and education focuses on cultural transmission rather than enforcing strict legal codes.

210. (A) It ensures group cohesion, stability, and the smooth functioning of society.
By maintaining social conformity through the use of traditional lore, a community ensures its

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own stability and cohesion. When individuals follow the same norms and values expressed in folklore, it reduces conflict and promotes a shared sense of identity and purpose. This smooth functioning of society is a key result of the social control function, helping the group to survive and maintain its cultural integrity in the face of internal and external challenges.

211. (C) Economic profit generation
William Bascom's influential framework identifies four functions: amusement/escape, validating culture, education, and social control. Economic profit generation is not one of his identified functions. While some folklore can be commercialized, the primary focus of his functionalist theory was on how traditional lore serves the psychological and social needs of a culture, rather than its commercial or monetary value. Bascom's work emphasized the internal mechanisms that sustain a group's social and cultural structure.

212. (A) Both Statement I and Statement II are correct.
Folklore can fulfill a compensatory function by allowing individuals to express through fantasy what is difficult or impossible in their real lives. This provides a necessary psychological outlet for frustration and repression. This idea aligns directly with William Bascom's function of amusement and escape, which emphasizes how folklore allows for the safe and socially sanctioned expression of desires that might otherwise be considered disruptive to the social order. Both statements accurately reflect these concepts.

213. (C) A satirical song publicly shaming a village leader for corruption.
A satirical song used to shame a leader is a perfect example of folklore performing a social control function. By using public mockery and satire, the community exerts social pressure on individuals to behave ethically and adhere to group norms. This informal mechanism helps regulate behavior without the need for formal legal action. Such traditions are powerful tools for maintaining accountability and reinforcing the values and expectations of the collective within a traditional social environment.

214. (B) Validation of culture
When a community recites an origin myth to justify why a specific clan holds authority, they are using folklore to fulfill the function of validation. This function provides a sacred or traditional rationale for the group's social and political structures. By linking current social hierarchies to mythical origins, the folklore makes these arrangements seem natural and unchangeable, thereby reinforcing the community's established order and the authority of its institutions through the power of tradition.

215. (D) Escape - Enforcing strict dietary laws
The pairing of escape with enforcing strict dietary laws is incorrect. The escape function of folklore is about providing relief from social restrictions and allowing for the expression of repressed desires, not about enforcing more rules. Validation justifies current hierarchies, education transmits knowledge, and social control punishes deviance. Enforcing dietary laws would be a function of social control, as it involves ensuring that members of the group conform to the community's established traditional norms and taboos.

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216. (A) Amusement/Escape from societal repressions
Trickster tales that allow people to mock authority figures in a restrictive society are classic examples of the amusement and escape function. These stories provide a psychological release and a safe way for individuals to vent their frustrations with social or political restrictions. By laughing at the trickster's exploits, the community can temporarily and safely subvert the social order, which paradoxically can help people tolerate and maintain that same order in their daily lives.

217. (C) Education
When a fable is used to teach a moral lesson such as "honesty is the best policy," the primary function active is education. In traditional and folk communities, storytelling is a fundamental method for transmitting values, ethics, and social expectations to children. This informal educational role ensures that the younger generation understands the norms of their society and adopts the behaviors and attitudes that are considered necessary for successful integration and group harmony in the long term.

218. (A) Because they provide a necessary psychological relief and escape from cultural restrictions.
Functionalist theory suggests that bawdy jokes and taboo riddles continue to exist because they serve a vital psychological and social purpose. They provide a safe, socially sanctioned "escape" from the everyday restrictions and taboos of a culture. By allowing people to express forbidden thoughts or desires in a humorous context, these genres of folklore help to reduce individual and social tension, thereby contributing to the overall stability and psychological health of the community and its members.

219. (D) The recognized, intended purpose of the folklore as stated by the participants themselves.
A "manifest function" refers to the purpose of a folklore item that is openly recognized and intended by the people who participate in the tradition. For example, if a group says they perform a dance to bring rain, that is its manifest function. This is in contrast to a "latent function," which is an unintended or unrecognized consequence, such as the dance strengthening the social bonds and cohesion of the group through the act of communal performance.

220. (B) 1954
William Bascom published his seminal article, "Four Functions of Folklore," in the year 1954. This work appeared in the 'Journal of American Folklore' and remains one of the most significant and widely cited theoretical contributions in the history of the discipline. It provided a clear and structured framework for understanding why folklore exists and how it serves the fundamental social and psychological needs of cultures across the world, influencing generations of subsequent folkloristic research.

221. (C) Meaning is dynamic, situational, and depends on the interaction between performer, text, and audience.
Lauri Honko's approach to folklore emphasizes that meaning is not fixed within the text itself. Instead, he argued that meaning is dynamic and is created during the performance event. It depends on the specific context, the skill of the performer, and the interpretation and reaction of the audience. This perspective recognizes that a single story can have different meanings and functions in different situations, reflecting the living and situational nature of traditional expressions.

222. (D) It encourages people to abandon their traditional beliefs.
The statement that the validation function encourages people to abandon their traditional beliefs is incorrect. In fact, the validation function does the exact opposite: it provides the justification and rationale needed to reinforce and sustain traditional beliefs, rituals, and social institutions. By providing an explanation for "why" things are done a certain way, validation helps ensure that the community continues to value and practice its traditions, thereby maintaining its cultural identity and social stability.

223. (A) Latent function - Unrecognized and unintended consequence
In functionalist analysis, a latent function is an unrecognized and unintended consequence of a social or cultural practice. For instance, while a festival's stated goal might be to celebrate a harvest (manifest function), its latent function could be to reinforce group solidarity or provide an opportunity for young people to meet. This correct pairing identifies the hidden but important roles that folklore plays in a community, going beyond the obvious and intended purposes stated by the participants.

224. (B) Fakelore - A central concept Honko used to validate myths
The pairing of "fakelore" with Lauri Honko is incorrect. The concept of "fakelore" was famously developed and used by the American folklorist Richard Dorson to criticize manufactured, commercial traditions. Honko's work focused more on the functional and dynamic analysis of authentic traditions, using concepts like text, context, and function to understand how folklore operates within a community. While both were influential, fakelore is not a concept that is central to Honko's functionalist and contextual paradigm.

225. (B) Folklore is a meaningless relic of a dead past.
Functionalist folklorists firmly reject the view that folklore is a meaningless relic of a dead past. Instead, they see it as a vital, living organ of society that serves multiple integrated purposes,

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such as educating members, maintaining social order, and providing psychological relief. Functionalism emphasizes that if a tradition survives, it is because it continues to fulfill a meaningful role for the group. This perspective focuses on the active and essential functions of folklore in contemporary social life.

226. (A) Traditions that are transmitted primarily by word of mouth and customary example.
Oral tradition refers to the transmission of folklore through spoken language and physical demonstration rather than through formal written records. This informal process involves storytelling, singing, and the demonstration of crafts and rituals. Oral tradition is a hallmark of folklore, allowing for variation and adaptation over time. It relies on the face-to-face interaction and shared memory of a group to sustain its traditional knowledge and culture across many different generations and environments.

227. (A) I, II, and IV
Folklore is characterized by several key features: it exhibits multiple existence through variants, demonstrates a balance of conservatism (retention) and dynamism (change), and is typically anonymous in origin. The claim that it is primarily transmitted through formal institutional channels is incorrect; folklore is defined by its informal transmission through word of mouth and customary example within a group. These characteristics distinguish folklore from elite, standardized culture and mass-produced media, highlighting its organic and communal nature.

228. (D) Anonymity
Anonymity is a defining characteristic of folklore, referring to the fact that the original creator or author of a traditional item is usually unknown. Because folklore is passed down informally and adapted by many different people over time, it becomes the communal property of the group rather than being associated with a single individual. This lack of a known author emphasizes the traditional and collective nature of folklore, where the focus is on the lore itself and its meaning.

229. (A) Both A and R are true and R is the correct explanation of A.
Folklore is inherently dynamic, constantly changing as it is transmitted through time and space. This process naturally produces numerous variants of the same item. The reason—that informal oral transmission leads to memory lapses, personal creativity, and localized adaptations—accurately explains why these variants occur. Therefore, both the assertion and the reason are true, and the reason provides the logical mechanism behind the characteristic of variation in folklore, making it a fundamental principle of the discipline.

230. (B) Folklore exists in various versions or variants across different times and places.
The characteristic of "multiple existence" means that folklore does not have a single, definitive "correct" version. Instead, because it is transmitted informally and orally, it exists in many different versions or variants. Each time a story is told or a craft is practiced, it may be slightly altered, yet it remains recognizable as the same tradition. This multiplicity is a core feature of folklore, reflecting its adaptability and the creative participation of its many different bearers.

231. (A) P-3, Q-1, R-4, S-2
The characteristics of folklore define its nature and process. Conservatism is the retention of core traditional elements, while dynamism is the capacity for the lore to change and adapt. Anonymity refers to the absence of a known original author, and multiple existence highlights the presence of various variants of the same item. Together, these characteristics explain how folklore remains stable enough to be recognizable while being flexible enough to stay relevant within a living, evolving community.

232. (A) It means the item cannot adapt to modern contexts.
The statement that "traditionality" means an item cannot adapt to modern contexts is incorrect. In folkloristics, traditionality implies a depth of time and cross-generational transmission, but it does not mean the lore is static. Traditions often adapt to stay relevant in new environments. Traditionality requires that the folk group has accepted and maintained the item over time, creating a link between the past and the present

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that is both continuous and capable of dynamic, situational change.

233. (A) I, II, and IV
The transmission of folklore is a social process characterized by being informal, relying on interpersonal contact, and involving observation and imitation. It is the way that traditional knowledge, from stories to crafts, is passed between individuals without the need for formal schooling. The idea that folklore is standardized by national copyright laws is incorrect, as folklore is typically considered communal property and its informal nature leads to constant variation rather than legal standardization.

234. (A) Formulaic nature - Use of recurring structural patterns, phrases, or numbers
Folklore often has a formulaic nature, which involves the use of recurring patterns such as the "rule of three," standard opening and closing phrases like "once upon a time," and predictable structural sequences. These formulas help both the performer and the audience by providing a familiar framework and aiding memory during oral performance. This correct pairing identifies a key artistic and structural characteristic of many verbal folklore genres, such as folktales, ballads, and epic oral narratives.

235. (D) The oral and informal nature of transmission, which allows for individual performer variation and localized adaptation.
Variants in folklore are primarily caused by the informal way it is passed from person to person. Because there is no single authoritative written text, each performer can add their own creative touches or adapt the lore to fit their specific local environment. Factors like memory and the performer's personal style also play a role. This flexibility ensures that folklore remains a living and meaningful tradition that can evolve and thrive across different communities and time periods.

236. (B) Standardized by official, elite institutions
Folklore is defined by its unofficial nature, meaning it exists outside of formal, elite institutions like state governments or centralized academic bodies. While it is traditional, anonymous, and exists in multiple versions, it is not standardized by these institutions. In fact, it is the lack of standardization and the reliance on informal, communal transmission that allow folklore to develop its characteristic variants and reflect the specific identities and values of the groups that maintain and perform it.

237. (A) Both Statement I and Statement II are correct.
The "Twin Laws of Folklore Dynamics," as conceptualized by Barre Toelken, consist of conservatism and dynamism. Conservatism is the force that preserves the core, traditional elements of the lore, ensuring it remains recognizable. Dynamism is the force that allows for change, variation, and adaptation to new contexts. Together, these two balancing forces explain how folklore maintains its identity as a tradition while staying vibrant and relevant to each new generation of performers and their respective audiences.

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238. (D) It is transmitted through informal, traditional channels and exhibits variation.
The most essential trait of folklore that sets it apart from elite literature is its mode of transmission. Folklore is shared informally through word of mouth, demonstration, and imitation within a community. This process naturally leads to variation, with no single "original" version being more authentic than its variants. In contrast, elite literature is usually published, copyrighted, and fixed in a standardized text, with a known author and a formal institutional path for its distribution and educational study.

239. (A) Variants of a folklore item
Finding different endings to the same legend in three neighboring villages is a classic discovery of variants. This demonstrates that the legend is a living oral tradition, as it has been adapted differently by each community. This variation is a hallmark of folklore and shows how the core story (the text) remains recognizable despite the changes in detail that occur as it is transmitted across different social and geographical boundaries within a broader region or group.

240. (B) Static - Incapable of changing over time
The statement that folklore is static and incapable of changing is an incorrect pairing. While folklore has a conservative element that retains tradition, it is also dynamic and constantly subject to variation and adaptation. A truly

static item would not be a living tradition. The other pairings correctly identify conservatism as the consistency of core motifs, dynamism as variation and localization, and the unofficial nature of folklore as existing outside of formal state-sponsored or elite institutions.

241. (B) The twin laws of conservatism and dynamism
Adapting a traditional folk song by keeping the melody while changing the verses to reflect current events is a perfect illustration of the twin laws of conservatism and dynamism. The melody represents the conservative force that maintains the tradition's continuity, while the new verses represent the dynamic force that allows the song to remain relevant to the contemporary lives of the performers and their audience. This balance is what keeps folklore alive as a vibrant and meaningful social process.

242. (A) The community values the traditional form and actively retains core elements.
From the perspective of conservatism, the reason a fairy tale remains consistent over time is that the folk community values the tradition and its specific form. Performers and audiences work together to retain the core elements and structure that make the story recognizable. This active retention is a powerful force that balances the potential for change, ensuring that the tradition is passed down accurately enough to maintain its identity and meaning for subsequent generations of the group.

243. (C) It often results in the use of formulaic language, repetition, and standard structural patterns to aid memory.
Oral transmission has a significant impact on the structure of folklore. To make stories and songs easier to remember and perform without a written text, tradition-bearers often use formulaic language, repetitions, and predictable structural patterns. These techniques act as mnemonic devices for the performer and provide a familiar rhythm and structure for the audience. This reliance on memory and verbal performance is what gives many genres of folklore their characteristic "formulaic" and highly patterned artistic qualities.

244. (D) A specific manifestation of a traditional item that differs slightly in detail but shares the core structure and motifs of other versions.
In folkloristics, a variant is defined as any specific version of a traditional item. Because folklore is passed down informally, every performance or instance of a tale, song, or craft can be slightly different. These versions all share the same basic structure and core motifs, yet they vary in their specific details, wording, or execution. Recognizing these variants is essential for scholars to understand the dynamic process of tradition and how folklore adapts to different performers and contexts.

245. (C) Barre Toelken
Barre Toelken is the folklorist who popularized the concept of the "Twin Laws of Folklore Dynamics," which consist of the balancing forces of conservatism and dynamism. His work, particularly in "The Dynamics of Folklore," provided a crucial theoretical framework for understanding how folklore remains stable enough to be identified as a tradition while also being flexible enough to evolve. This concept is fundamental to modern folkloristics, explaining the paradoxical nature of traditional culture as both old and new.

246. (B) Folklore exists parallel to, and often independent of, formal institutional or state-sponsored culture.
Folklore is fundamentally part of "unofficial culture." It exists alongside the formal rules, laws, and educational systems of the state, but it is not controlled or mandated by them. Instead, it is the lore that people create and maintain for themselves within their own social groups. This unofficial nature allows folklore to reflect the genuine beliefs, values, and identities of the community, often providing a space for expression that is independent of official or elite perspectives.

247. (D) Individual performers claim strict copyright over traditional tales.
The idea that individual performers claim strict copyright over traditional tales is incorrect in the context of authentic folklore. Folklore is characterized by communal ownership and anonymity, where the lore belongs to the group rather than to a single author. While a performer

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may be respected for their skill, the stories they tell are seen as part of a shared heritage. Formal copyright is a feature of elite and commercial culture, whereas folklore relies on informal and collective tradition-bearing.

248. (A) Formularized language - "Once upon a time..."
Formularized language is a key feature of many verbal folklore genres. Standard phrases like "Once upon a time..." or "They lived happily ever after" are used to signal the beginning or end of a traditional narrative. These formulas help define the genre and provide a familiar framework for the audience. This correct pairing identifies one of the many ways that language is used artistically and structurally within oral traditions to aid memory and establish the traditional context of the performance.

249. (D) Institutional - Standardized formal education
The pairing of "institutional" with folklore transmission is incorrect. Folklore is defined by its unofficial and informal transmission through oral, customary, and material modes. Standardized formal education is the primary channel for official state and elite culture, not for folklore. While folklore can be studied in institutions, its primary life and transmission occur within families, peer groups, and other informal social categories through face-to-face interaction and traditional practice rather than through formal, institutionalized schooling or curricula.

250. (A) Commercial, mass-produced pop culture lacking traditional variation
Authentic folklore is characterized by its informal transmission, anonymity of origin, and the existence of multiple variants. In contrast, commercialized pop culture is mass-produced by specific authors or corporations for profit. Because these items typically lack the traditional variation and unofficial social roots essential to folklore, they are excluded from the academic definitions used by professional researchers and folklorists. This distinction helps scholars focus on the organic and communal traditions that truly represent the life of the folk.

251. (B) Shared ethnicity
Ethnicity serves as the foundational element that establishes the boundaries and identity of a folk group within a community. It acts as a primary identifier that separates one group's unique cultural expressions from those of the surrounding populations. This specific marker allows researchers to distinguish how individuals maintain their group cohesion through shared heritage and traditions within the field.

252. (A) A dynamic collective characterized by shared identity
The modern academic understanding of the folk rejects the idea of a static relic. Instead, it defines the folk as a dynamic collective that is constantly evolving while maintaining a shared identity. This perspective emphasizes that the group is bound by common characteristics, such as ethnicity, which are actively expressed through lived traditions and ongoing social practices in reality.

253. (C) A rigorous methodological study approach
Folkloristics provides the academic framework and rigorous methodological tools necessary for studying the lived experiences of a community. It goes beyond simple observation by offering a structured way to document and analyze how group identity is maintained through various cultural expressions. This systematic approach ensures that the nuances of traditions and social cohesion are accurately captured and understood throughout.

254. (D) Continuously enacted shared traditions and practices
Documenting folklife reveals the active and ongoing nature of a community's culture. It highlights how shared traditions, beliefs, and practices are not just memories but are continuously enacted in daily life. This continuous enactment serves to reinforce the group's identity, demonstrating that cultural expressions are dynamic elements that help maintain the social fabric and heritage of the entire community.

255. (C) Ethnic markers and lived folklife experience
Determining who constitutes a specific folk group depends on understanding the unique ethnic markers that define their boundaries.

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Additionally, observing the lived experience of their folklife is essential to seeing how these markers are expressed in reality. Together, these two elements provide a comprehensive view of how group identity and cultural expression intersect to form a cohesive unit.

256. (B) The family into which an individual is born
A natal family is defined as the specific social unit into which an individual is born. It serves as the primary point of origin for a person's lineage and early development within a kinship system. This family type is distinct from units formed later in life through marriage, acting as the foundational group for personal identity and heritage in life.

257. (D) Through marital agreements
Conjugal families are established specifically through the mechanism of marriage. Unlike natal families, which are determined by birth, these units are formed when individuals enter into formal marital agreements. This process marks a significant transition in the social organization of a community, as individuals move from their original family units to create new, independent households centered on marital bonds.

258. (A) Cohabiting and resource-sharing generations
The generational extended family is characterized by the coexistence of multiple generations within a single household. This structure typically includes grandparents, parents, and children who live together and pool their resources. Such a setup facilitates the sharing of responsibilities and economic support, ensuring the stability and survival of the family unit within the context of an agrarian social framework.

259. (C) To maintain consolidated land ownership
Polyandrous extended families often emerge as a strategic response to specific economic needs, such as maintaining consolidated land ownership. By having a single woman share marital ties with multiple men, often brothers, the family prevents the fragmentation of valuable agricultural resources. This specialized structure ensures that the household's assets remain intact and productive across generations within an agrarian society.

260. (A) An isolated agrarian settlement
The study of varying family structures and kinship networks is set within the specific context of an isolated agrarian settlement. This rural environment provides the backdrop for observing how families adapt their organization to meet the demands of agricultural life. The isolation and reliance on land management significantly influence the prevalence of nuclear, generational, and specialized forms of extended families.

261. (D) Sexual relationships
Within the familial structure, sexual relationships are categorized as those exclusive to conjugal partners. These interactions form a specific bond that distinguishes the marital pair from other members of the household. While the family unit involves various types of social and economic ties, these particular relationships are restricted to the partners who have established a formal union through marriage rituals.

262. (B) Lineage, heritage, and identity formation
Descent relationships are primarily responsible for tracing the lineage and heritage of individuals across multiple generations. By establishing clear lines of ancestry, these relationships play a crucial role in the formation of social and personal identity. They also serve as the mechanism for managing inheritance and maintaining the historical continuity of the family unit within the broader community structure.

263. (C) Maintaining daily family operational functions
Shared relationships are essential for the smooth functioning of the household on a day-to-day basis. These relationships are built upon mutual responsibilities and cooperation among family members. By working together on domestic tasks and managing resources, individuals in shared relationships ensure that the daily operational needs of the family unit are met, supporting the overall stability of the home environment.

264. (D) Socializing youth and cultural transmission
One of the fundamental roles of the family unit is the socialization of the younger generation. Through this process, children learn the necessary social norms and values of their community. Furthermore, the family serves as a primary

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vehicle for cultural transmission, ensuring that traditions, beliefs, and practices are passed down from elders to youth, thereby preserving the group's heritage.

265. (A) Community continuity and stability
The intersection of direct, shared, sexual, and descent relationships within the family unit ensures the overall continuity and stability of the community. These varied interactions facilitate the biological, social, and economic functions necessary for the group's survival. By maintaining structured relationships, the family provides a stable foundation that allows the community to persevere and thrive across many successive generations.

266. (B) Blood lines and marriage-based kinship types
Kinship terminology in many traditional societies uses specific linguistic labels to distinguish between different types of relatives. These labels primarily differentiate between consanguineal ties, which are based on blood relations, and affinal ties, which are established through marriage. This precise categorization helps members understand their specific roles, rights, and obligations within the complex social network of the entire community.

267. (B) Kinship based on blood
Consanguineal kinship refers to the social and biological bonds that are established through shared blood or common ancestry. This type of kinship links individuals who are biologically related, such as parents and children or siblings. It forms a fundamental part of the kinship system, creating a permanent and rigid framework of relationships that dictates various social interactions and inherited responsibilities.

268. (A) Labor organization and dispute resolution
The role of kinship extends far beyond simple family ties, influencing major social activities such as the organization of labor and the resolution of disputes. By defining the relationships between individuals, kinship systems provide a blueprint for cooperation in work and a structured method for settling conflicts. This influence ensures that the society remains orderly and that community resources are managed effectively.

269. (C) Kinship types established through terminology
The framework of obligations and rights that governs individual behavior is created through the various kinship types established by specific terminology. These linguistic labels clarify the expected social conduct and responsibilities of each person based on their position within the kinship network. Consequently, the way relatives are categorized directly structures the interpersonal duties and legal claims recognized by the society.

270. (D) To predict social behavior and economic alliances
Scholars map kinship terminology because it provides a reliable way to predict the social behavior and economic alliances of community members. Since terminology dictates the roles and obligations of individuals, understanding these linguistic labels allows researchers to anticipate how people will interact, cooperate, and form partnerships. This mapping is essential for gaining a deep understanding of the society's internal organization.

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271. (C) Occupational specialization and age grades
In the artisan community, social categories are primarily defined by the specific type of work individuals perform and their respective age grades. These factors determine an individual's status and role within the group's social organization. Occupational specialization ensures that skills are concentrated, while age grades provide a hierarchy that governs social interactions and the transmission of knowledge between generations.

272. (B) Daily labor and organized category social structures
The emergence of new folklore is deeply rooted in the daily labor and organized social structures of the community. As individuals within specific categories engage in their shared work, they create unique narratives and songs that reflect their experiences. This process demonstrates that folklore is not a static inheritance but a dynamic creation that arises directly from the group's active social structures.

273. (D) Elders passing traditions in communal gatherings
Social organization facilitates the transmission of folklife by providing a structured environment for cultural exchange. Elders within specific social categories are often culturally mandated to pass down oral traditions to the younger generation. This occurs during organized communal gatherings, ensuring that the group's heritage is communicated effectively and that the youth understand the traditional practices associated with their specific roles.

274. (A) Through the structured enforcement of social categories
The long-term sustenance of folklore in an artisan community is achieved through the structured enforcement of social categories. By maintaining clear divisions and expectations for each group, the community ensures that traditional knowledge remains protected and relevant. This structural framework prevents the loss of heritage by making the preservation of specific folklore a core responsibility of the defined social units.

275. (C) Creation, transmission, and sustenance of folklife
The study concludes that robust social organization and clearly defined social categories are essential mechanisms for the life cycle of folklore. They provide the necessary environment for the creation of new traditions, the effective transmission of knowledge between generations, and the long-term sustenance of the group's cultural identity. Without these structural elements, the community's folklife would likely struggle to survive.

276. (A) Fragmented relics or decaying survivals
Initially, nineteenth-century scholars viewed rural beliefs and customs with an antiquarian lens. They categorized these cultural expressions as fragmented relics or decaying survivals from a more primitive era. This perspective suggested that traditional practices were fading remnants of the past rather than active parts of contemporary life, reflecting an academic focus on collecting curiosities rather than studying living cultural processes.

277. (D) Popular Antiquities
Before the term "Folklore" was widely adopted, researchers used the label "Popular Antiquities" to describe rural traditions and material artifacts. This umbrella term emphasized the perceived age and historical nature of these expressions. However, this terminology was eventually replaced because it failed to capture the dynamic and living nature of the traditions that scholars were increasingly interested in documenting and analyzing.

278. (B) Living traditions maintained by communities
The shift to the term "Folklore" represented a major change in how cultural expressions were perceived by academics. Instead of being seen as dead artifacts of the past, these expressions were recognized as living traditions actively maintained by communities. This new paradigm acknowledged that folklore is dynamic and evolving, functioning as a vital part of the contemporary social and cultural life.

279. (C) From isolated relics to cultural transmission processes
During the transition from an antiquarian approach to the discipline of folklore, the methodological focus of scholars underwent a significant change. Researchers moved away from merely collecting isolated relics and static artifacts. Instead, they began to study the vibrant, ongoing processes of cultural transmission. This change allowed for a deeper understanding of how traditions are passed down and adapted.

280. (D) A transformative conceptual shift
The change from "Popular Antiquities" to "Folklore" was far more than a simple lexical substitution. It was a transformative conceptual shift that redefined the entire field of study. By changing the terminology, scholars also changed their fundamental understanding of traditional materials, viewing them as vital and evolving elements of social life rather than mere curiosities to be archived and forgotten.

281. (A) The community's own indigenous classification systems
Ethnic genres refer to the indigenous classification systems that a community uses to categorize its own oral traditions. These categories are based on the local perspective and terminology of the

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practitioners themselves. By understanding ethnic genres, researchers can gain insight into how the community perceives the meaning, context, and purpose of their narratives, songs, and other forms of cultural expression.

282. (B) Using universal categories like myth and legend
In folkloristic studies, academic researchers often apply universal analytical categories to organize the materials they collect. These categories, such as myth, legend, and folktale, provide a standardized framework that allows for comparative analysis across different cultures. While these labels may differ from the community's own terminology, they are essential for scholars to communicate findings and identify global patterns in folklore.

283. (B) Context of performance and intended functions
Within the fishing community, the classification of oral expressions into ethnic genres is determined by the specific context of their performance and their intended functions. For example, a song might be categorized based on whether it is used to ensure safety at sea or to remember ancestors. These factors reflect the lived reality and practical use of folklore by practitioners.

284. (A) Standardized cross-cultural comparison framework
The primary advantage of utilizing analytical categories is that they provide a standardized framework for cross-cultural comparison. By using common terms like "legend" or "folktale," researchers can systematically compare traditions from widely different societies. This consistency allows scholars to identify universal themes and structural patterns that might not be visible when looking only at localized, indigenous classification systems or genres.

285. (C) Investigation of ethnic genres and localized meanings
To achieve a deep understanding of the specific functions of folklore within a community, scholars must investigate the native ethnic genres and localized meanings. While analytical categories are useful for broad comparisons, the true significance of a tradition is often found in how the practitioners themselves classify and value it. This requires a thorough examination of the community's perspectives.

286. (D) The exchange of traditional proverbs
Verbal genres of folklore include cultural expressions that are primarily communicated through spoken or sung language. In the context of the harvest festival, the exchange of traditional proverbs, the recitation of myths, and the singing of songs fall into this category. These forms rely on the oral transmission of words and narratives to convey meaning and maintain traditional knowledge within groups.

287. (C) Nonverbal genres
Nonverbal genres of folklore encapsulate the tangible and physical elements of a community's culture. This includes material artifacts like ritual masks, culinary practices, and traditional architecture. Unlike verbal genres, these expressions are not primarily language-based; instead, they manifest as physical objects or actions that are created and maintained through traditional methods passed down within the group over many successive generations.

288. (B) Blended spoken word, action, and material culture
An intermediary genre is defined as a form of cultural expression that seamlessly blends different types of folklore. It typically combines the spoken word with physical action and material culture. This classification is used for complex rituals or performances that cannot be categorized as purely verbal or nonverbal, highlighting the interconnected nature of traditions as they are enacted in real-world settings.

289. (D) Dancing while chanting verses and using artifacts
The central ritual of the festival was classified as an intermediary genre because it integrated several distinct forms of expression. Participants performed a highly choreographed dance while simultaneously chanting traditional verses and utilizing specific ceremonial artifacts. This combination of physical movement, spoken language, and material objects creates a multi-dimensional cultural performance that fits the definition of a blended folklore genre.

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290. (A) Showing how expressions create a cohesive event
Applying a tripartite classification—dividing folklore into verbal, nonverbal, and intermediary genres—allows researchers to deconstruct a complex cultural event into manageable components. This analysis ultimately demonstrates how these different forms of traditional expression function together to create a cohesive and meaningful festival. It provides a comprehensive view of how a community integrates various cultural elements to celebrate their shared identity.

291. (C) Alan Dundes
Alan Dundes' structural approach is specifically utilized to identify the underlying morphological patterns within a narrative genre. His framework focuses on the internal organization and fixed sequences of elements that make up a traditional story. By analyzing these patterns, researchers can understand the basic structural building blocks that define the genre, regardless of the specific content or the individual storyteller.

292. (A) Tracing authentic roots and historical migration
Richard Dorson's historical-geographical perspective is applied to trace the authentic roots and historical migration of a folklore genre. This approach involves investigating where a particular tradition originated and how it spread across different regions over time. By mapping these movements, scholars can better understand the historical development of the genre and the various cultural influences that have shaped its current form.

293. (D) Dan Ben Amos
Dan Ben Amos defines folklore genres not as static, fixed texts, but as dynamic processes of artistic communication. His theoretical framework emphasizes that these cultural expressions occur within a small group context. This perspective shifts the focus of analysis from the content of the story itself to the active and ongoing interaction that takes place between individuals during traditional performances.

294. (B) Storyteller responsibility for communicative competence
Richard Bauman's theories highlight the performative nature of folklore, specifically emphasizing how the storyteller assumes responsibility for a display of communicative competence. This means that the performer is judged by the audience on their ability to effectively use the traditional genre to communicate. This perspective focuses on the skill, artistic delivery, and social accountability inherent in any act of performance.

295. (C) Persuading and influencing social dynamics
Roger Abrahams' rhetorical theory is used to examine how a folklore genre functions to persuade and influence the social dynamics between the performer and their audience. This approach analyzes the strategic use of language and performance to achieve specific social goals within the group. It emphasizes the active role of the genre in shaping relationships, opinions, and collective behavior.

296. (D) It is orally transmitted and traditional in form
A key characteristic of the village's folklore is that it is primarily transmitted orally rather than through written documents. Additionally, these cultural expressions are traditional in form, meaning they follow established patterns passed down through generations. These traits, combined with the presence of dynamic variation, ensure that the folklore remains a living and adaptable part of the community's social fabric.

297. (A) Educate the youth and validate social rituals
Based on the application of William Bascom's functionalism, the narratives in the village serve several vital purposes. They are used to educate the youth about cultural norms and to validate the community's existing social rituals. By providing a traditional justification for these practices, folklore helps maintain the social order and ensures that members understand the reasons behind their shared activities.

298. (B) William Bascom
The concept that folklore provides a psychological escape from societal restrictions is a core part of William Bascom's theoretical framework. He argued that traditions allow individuals to vicariously experience things that might be

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forbidden or difficult in their everyday lives. This function serves as a healthy outlet for tension, helping to maintain overall social stability by offering a controlled release.

299. (B) Group cohesion and meaning-making during crises

Lauri Honko's perspective is applied to analyze how folklore traditions establish group cohesion and provide a framework for meaning-making, especially during times of crisis. This ecological approach focuses on how the community uses its inherited knowledge to adapt to environmental or social challenges. By finding shared meaning in their traditions, the group can remain united and resilient when facing crises.

300. (A) Successfully execute its social functions

The study concludes that the adaptability and traditionalism of folklore are the very qualities that enable it to successfully execute its social functions. Because folklore is flexible enough to vary while remaining rooted in tradition, it can continue to educate, validate, and provide cohesion within a changing society. These characteristics ensure that folklore remains a relevant and powerful community tool.

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CHAPTER 02
Historiography of Folkloristics

1. Which of the following best defines the conceptual shift in the definition of 'folk' from the 19th century to modern folkloristics?
(A) A shift from defining folk as a geographically isolated rural entity to viewing it as a completely extinct cultural phenomenon.
(B) A shift from viewing folk as savage, unlettered peasants to understanding it as any group sharing at least one common factor.
(C) A shift from defining folk primarily through oral traditions to defining it exclusively through written archival data.
(D) A shift from characterizing folk as a modern urban construct to viewing it as an inherently primitive biological group.

2. Consider the following statements regarding the definition of folklore:
I. Early evolutionary anthropologists viewed folklore as survivals of savage stages of human development.
II. Alan Dundes introduced the concept that 'folk' can be an 'imagined group' connected by any shared tradition.
III. The modern academic definition restricts folklore exclusively to agrarian societies.
IV. The concept of 'savage' in early folkloristics was heavily influenced by unilinear cultural evolution.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

3. Who among the following scholars explicitly defined "folk" as "any group of people whatsoever who share at least one common factor"?
(A) Edward Tylor
(B) James George Frazer
(C) Alan Dundes
(D) Vladimir Propp

4. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Early 19th-century scholars often marginalized the folk, viewing their practices as irrational remnants of savagery.
Reason (R): The prevailing paradigm of unilinear cultural evolution positioned European modernity at the apex and traditional rural cultures as primitive survivals.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

5. Given below are two statements regarding modern folkloristics:
Statement I: The "imagined group" concept in folkloristics implies that a folk group can be formed around shared occupations, hobbies, or digital spaces.
Statement II: Modern folkloristics completely rejects the study of rural traditions, focusing only on urban imagined communities.
Choose the most appropriate option:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

6. Match List I with List II regarding the evolution of the concept of 'Folk':
List I: (Concept/Term)
P. Survivals

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Q. Savage
R. Peasantry
S. Imagined Group

List II: (Description)

1. Any collective sharing a common linked identity or tradition
2. The rural agrarian class often romanticized by nationalists
3. Remnants of older, primitive cultural stages in modern society
4. The earliest evolutionary stage in 19th-century anthropological models

(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-2, R-4, S-1
(D) P-2, Q-4, R-3, S-1

7. Identify the correct statement regarding the historical development of the term 'folk'.
(A) Early scholars historically applied the term exclusively to denote technologically advanced and urbanized communities.
(B) The transition to the "imagined group" paradigm was pioneered and established entirely by 18th-century antiquarians.
(C) The modern academic definition of folk requires the group to remain strictly and completely illiterate in nature.
(D) It transitioned from denoting the "lower strata" to representing any cohesive cultural group.

8. Arrange the following conceptual phases of the term 'folk' in the correct chronological order of their dominance in academic discourse:
I. Folk as unlettered peasants of a civilized society
II. Folk as savage survivals (Evolutionary perspective)
III. Folk as an imagined group sharing any common factor
IV. Folk as the pure, romanticized soul of a nation (Romantic Nationalism)
(A) II, IV, I, III
(B) II, I, IV, III
(C) IV, II, I, III
(D) IV, I, II, III

9. Identify the incorrect statement about the concept of 'folk' in early anthropological theory.
(A) Their customs were treated as 'fossils' of earlier human history.
(B) Folk culture was often contrasted against elite, civilized culture.
(C) Folk groups were seen as dynamic and constantly innovating new technologies.
(D) Evolutionary anthropologists believed studying the folk provided a window into the past of civilized nations.

10. Consider the following statements regarding the shifting paradigm of "Folk":
I. The shift to "imagined group" expanded folkloristics into internet and digital folklore.
II. Benedict Anderson's concept of 'imagined communities' influenced the understanding of folk groups.
III. The 'savage' paradigm effectively preserved the dignity and human rights of the studied groups.
IV. Transitioning away from the 'savage' construct allowed for the study of urban and occupational folklore.
V. Classical scholars viewed the transition to 'imagined groups' as a destruction of authentic folklore.

Which of the above statement(s) is/are correct?
(A) I, II, III, and V only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, II, and IV only

11. Which of the following represents an exception to the traditional 19th-century definition of "folk"?
(A) A geographically isolated and socially self-sufficient farming community.
(B) A remote indigenous tribe practicing ancient agricultural fertility rituals.
(C) A traditional rural village with strictly oral storytelling traditions.
(D) Modern computer programmers sharing specific digital coding jokes.

12. What is the most appropriate reason for folkloristics moving away from the 'savage' to the 'imagined group' model?
(A) Rural populations globally ceased to exist at the start of the 20th century.
(B) The 'savage' model failed to explain folklore in contemporary, literate, and urban

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settings.
(C) Governments strictly banned the use of the term 'savage' in all academic publications.
(D) Folklore as a discipline merged completely into the field of modern urban sociology.

13. A modern folklorist wants to study the memes shared by a specific online gaming community. Which theoretical concept best justifies this community as a valid subject for folkloristics?
(A) The theory of unilinear evolution
(B) The doctrine of survivals
(C) The concept of folk as an imagined group
(D) The antiquarian approach

14. If a researcher finds that a community's traditional beliefs are directly causing vaccine hesitancy, leading to localized outbreaks, what is the primary cause-and-effect relationship being analyzed here?
(A) Extreme ecological isolation directly causing long-term cultural stagnation.
(B) Inherent genetic heritage causing heightened biological disease susceptibility.
(C) Rapid urbanization causing a significant decline in traditional oral narratives.
(D) Folk belief systems influencing specific public health behaviors.

15. The following question is based on the scenario provided below.
A scholar documents how a group of expatriate workers in Dubai form temporary bonds by sharing regional recipes and work-related songs from their home country. They do not know each other personally but feel connected.
Based on the case, which concept is best demonstrated?
(A) Folk as an imagined group
(B) Cultural stagnation
(C) Folk as a savage survival
(D) Antiquarian collection

16. Which of the following is an INCORRECT pair regarding concepts and their typical associations in folkloristics?
(A) Doctrine of Survivals – Edward Tylor
(B) Folk as Savage – Alan Dundes
(C) Imagined Communities – Benedict Anderson
(D) Romantic Nationalism – Johann Gottfried von Herder

17. Identify the CORRECT pair representing a key concept and its disciplinary origin.
(A) Subaltern Studies – Botany
(B) Doctrine of Survivals – Evolutionary Anthropology
(C) Imagined Group – Quantum Physics
(D) Historic-Geographic Method – Subaltern Studies

18. The conceptual distinction between "folklore as data" and "folklore as study" is primarily analogous to the distinction between:
(A) History and Historiography
(B) Biology and Chemistry
(C) Literature and Poetry
(D) Physics and Mathematics

19. You are tasked with archiving a newly discovered oral epic. To approach it as "folklore as study" rather than merely "folklore as data," you must:
(A) Simply record the epic and place the audio files in a high-security vault.
(B) Transcribe the epic verbatim without any further annotations or social commentary.
(C) Analyze the performance context, social function, and structural motifs of the epic.
(D) Translate the epic into English and discard the original native audio recording.

20. Which of the following accurately describes "folklore as data"?
(A) The specific theoretical frameworks and methodologies used to analyze global myths.
(B) The official academic journals regularly published by international folklore societies.
(C) The various pedagogical methods used to teach folkloristics within modern universities.
(D) Raw cultural expressions, artifacts, and narratives collected from a specific group.

21. Consider the following statements about Folklore as Data vs. Folklore as Study:
I. Folklore as data refers to the materials themselves, such as tales, songs, and proverbs.
II. Folklore as study (folkloristics) is the academic discipline that analyzes these materials.

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III. There is no difference between folklore and folkloristics; the terms are perfectly synonymous.
IV. Folkloristics emerged as a distinct discipline only when scholars began systematically analyzing folklore data.

Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

22. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.

Assertion (A): The field of folkloristics relies on folklore as its primary data source.

Reason (R): Without the academic discipline of folkloristics, the raw data of folklore would not exist in society.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

23. Given below are two statements regarding the study of folklore:

Statement I: Folkloristics transforms folklore as raw data into systematic knowledge through classification and analysis.

Statement II: The study of folklore involves understanding the context, performance, and function of the data, not just its collection.

Choose the most appropriate option:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

24. Match List I with List II concerning Data and Study in folkloristics:

List I: (Concept)
P. Folklore as Data
Q. Folkloristics as Study
R. Fieldwork
S. Archiving

List II: (Example)
1. Analyzing the structural similarities of Cinderella variants
2. A recorded audio tape of a local lullaby
3. Systematically categorizing recorded materials for future access
4. Conducting interviews with traditional artisans in a village

(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

25. Identify the correct statement regarding "folklore as study" (folkloristics).
(A) It is solely concerned with proving that myths are historically and scientifically factual.
(B) It rejects all interdisciplinary connections with the fields of anthropology and literature.
(C) It involves the scientific and humanistic analysis of traditional expressive culture.
(D) It treats oral traditions as fundamentally inferior to established written literature.

26. Arrange the following steps of "Folklore as Study" in their logical methodological sequence:
I. Analysis and interpretation of the collected texts
II. Identification of a folk group and formulation of a research problem
III. Archiving and publishing the findings
IV. Fieldwork and data collection
(A) II, IV, I, III
(B) IV, II, I, III
(C) II, I, IV, III
(D) IV, I, II, III

27. Identify the incorrect statement about the relationship between folklore data and folkloristics.
(A) Folkloristics provides the theoretical tools to decode folklore data.
(B) Folklore data includes material culture, oral traditions, and customary practices.
(C) The quality of folklore study depends heavily on the accuracy of folklore data collection.

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(D) Folkloristics was invented before any folklore data existed in human societies.

28. Consider the following statements on Folklore as Data and Study:
I. "Folkloristics" was a term popularized to distinguish the study from the object of study.
II. Early collectors often altered folklore data to make it more acceptable to the elite.
III. Modern folkloristics requires strict verbatim transcription of oral data.
IV. Folklore as study is confined strictly to the humanities, with no social science influence.
V. The distinction helps clarify that studying folklore requires specialized academic training.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

29. Which of the following is an exception to the typical forms of "Folklore as Data"?
(A) A traditional quilt pattern
(B) An oral proverb used to discipline children
(C) A published academic textbook on structuralism
(D) A community rain-making ritual

30. What is the most appropriate distinction between 'folklore' and 'folkloristics'?
(A) Folklore is strictly written, while folkloristics is restricted to oral communication.
(B) Folklore is an outdated term, while folkloristics is its mandated modern replacement.
(C) Folklore studies the past, while folkloristics predicts the future of civilizations.
(D) Folklore is cultural expression, while folkloristics is the academic study of it.

31. A researcher gathers 50 different versions of a folktale from various regions. To apply "folklore as study," what is the most appropriate next step?
(A) Compare the motifs and analyze how regional contexts alter the narrative.
(B) Memorize all 50 versions to recite them at a conference.
(C) Throw away 49 versions and keep the longest one as the definitive data.
(D) Distribute the raw texts to villagers to read.

32. In the context of folkloristics, what is the cause-and-effect relationship between the invention of the audio recorder and the discipline?
(A) It led to a rapid and measurable decline in the total number of oral traditions worldwide.
(B) It allowed capturing performance nuances, shifting study from text to performance.
(C) It caused professional folklorists to stop performing field-based research activities entirely.
(D) It resulted in the complete and permanent elimination of all written cultural archives.

33. The following question is based on the scenario provided below.
A 19th-century antiquarian collects folk songs but rewrites the lyrics to remove vulgar words before publishing them as a book. A modern folklorist criticizes this.
Why does the modern folklorist criticize this action based on the "folklore as data" paradigm?
(A) The antiquarian failed to translate the songs into Latin.
(B) The antiquarian tampered with the raw data, destroying its authenticity and contextual value.
(C) The antiquarian should have only collected instrumental music.
(D) The antiquarian published the book too cheaply.

34. Which of the following is a CORRECT pair of a concept and its operational definition in folkloristics?
(A) Archiving – Systematic preservation of collected folklore data
(B) Folklore as Data – Theoretical paradigms of structural analysis
(C) Folklore as Study – The raw proverbs spoken by a community
(D) Participant Observation – Reading historical documents in a library

35. Which of the following is an INCORRECT pair?
(A) Motif-Index – Folklore as Study tool

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(B) Oral Epic – Folklore as Data
(C) Historic-Geographic Method – Folklore as Data
(D) Folkloristics – The academic discipline

36. How does Walter Ong define "primary oracy"?
(A) A culture's ability to read primitive texts.
(B) The deliberate use of oral traditions by highly literate societies.
(C) The first stage of learning to read in childhood.
(D) The oral culture of persons totally untouched by any knowledge of writing or print.

37. Which scholar is most prominently associated with the theoretical distinction between oracy and literacy in the context of human consciousness?
(A) Vladimir Propp
(B) Richard Dorson
(C) Walter Ong
(D) Claude Lévi-Strauss

38. Consider the following statements regarding Oracy Vs. Literacy:
I. Oracy relies heavily on memory and mnemonic devices.
II. Literate cultures often use abstract reasoning independent of immediate context.
III. Oral cultures are structurally incapable of complex philosophical thought.
IV. Writing restructured human consciousness, changing how knowledge is stored and transmitted.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

39. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Oral traditions frequently utilize repetition, formulas, and rhythmic patterns.
Reason (R): In the absence of written texts, these acoustic techniques are essential for human memory and the retention of cultural knowledge.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

40. Given below are two statements regarding communication modes:
Statement I: "Secondary orality" refers to the orality sustained by telephone, radio, television, and other electronic means that depend on the existence of writing and print.
Statement II: Secondary orality is identical in function and structure to primary orality.
Choose the most appropriate option:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

41. Match List I with List II according to Walter Ong's theories:
List I: (Term)
P. Primary Orality
Q. Literacy
R. Secondary Orality
S. Mnemonic Devices
List II: (Characteristic)
1. Restructures consciousness by externalizing memory
2. Oral culture dependent on electronic media
3. Culture entirely untouched by writing
4. Rhymes and formulas used for memory retention
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-3, R-4, S-2
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-4, R-1, S-2

42. Identify the correct statement regarding oral narratives as opposed to written literature.
(A) Oral narratives are characterized by fluidity and variability in their performance.
(B) Oral narratives are fixed, immutable, and never change over long periods of time.
(C) Written literature relies more heavily on somatic communication than oral

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narratives.
(D) Oral narratives are completely devoid of any significant internal structural complexity.

43. Arrange the following modes of communication in the chronological order of their evolutionary appearance in human history:
I. Primary Orality
II. Chirographic (Manuscript) Culture
III. Secondary Orality (Electronic media)
IV. Typographic (Print) Culture
(A) I, II, IV, III
(B) I, IV, II, III
(C) II, I, III, IV
(D) I, II, III, IV

44. Identify the incorrect statement concerning the debate between oracy and literacy in folkloristics.
(A) Literacy allows for the exact reproduction of a text across generations.
(B) The advent of literacy completely eradicated all oral traditions globally.
(C) Oral traditions are primarily transmitted face-to-face.
(D) Oral storytelling highly values the performer-audience interaction.

45. Consider the following statements regarding the characteristics of oral cultures:
I. Knowledge is additive rather than subordinative.
II. Expression tends to be aggregative rather than analytic.
III. Thought processes are usually situational rather than purely abstract.
IV. Communication is strictly confined to unvarying memorization without improvisation.
V. They are highly reliant on somatic (bodily) and communal engagement.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

46. Which of the following is a negative consequence often attributed to the transition from primary oracy to literacy?
(A) An increase in the ability of a culture to archive its historical data.
(B) The development of formalized and highly specific scientific terminology.
(C) The significant facilitation of efficient long-distance human communication.
(D) The marginalization of oral knowledge and indigenous memory systems.

47. What is the most appropriate way to describe the relationship between oracy and literacy in contemporary society?
(A) They exist on a continuum where oral and written modes continually interact.
(B) They are mutually exclusive domains that never influence each other in practice.
(C) Literacy has entirely and permanently replaced oracy in every modern culture.
(D) Oracy is strictly reserved for the uneducated, while literacy is for the elite.

48. You are analyzing a folk epic and notice recurring epithets (like "swift-footed Achilles") and repetitive descriptive blocks. According to oral-formulaic theory, what is the most likely purpose of these elements?
(A) The original creator lacked the necessary vocabulary and artistic imagination.
(B) These elements act as cognitive tools aiding the performer's oral composition.
(C) The epic was translated poorly from an originally written and static text.
(D) The historical audience demanded significantly shorter and more concise stories.

49. In examining the transition from oracy to literacy, what is the primary cause-effect dynamic regarding human memory?
(A) Cause: Introduction of writing; Effect: Humans developed stronger biological memories to memorize texts.
(B) Cause: Introduction of writing; Effect: Reliance on internal memory decreased as texts served as external memory storage.
(C) Cause: Introduction of writing; Effect: Oral epics became much longer due to reading aloud.
(D) Cause: Introduction of writing; Effect: Complete loss of speech in literate groups.

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50. The following question is based on the scenario provided below.
A rural community in India has a caste of bards who recount genealogy. As younger generations attend modern schools and learn to read and write, they begin writing down the genealogies instead of memorizing them. Over time, the performance art of reciting the genealogy declines.
This case best illustrates:
(A) Impact of literacy shifting transmission from performative oracy to textual archiving.
(B) The triumph of primary orality over the modern concept of secondary orality.
(C) The total and irreversible destruction of all genealogical knowledge in the village.
(D) The concept of folklore as a savage survival within a technologically modern world.

51. Which of the following is a CORRECT pair regarding theorists and their contributions to the oracy vs. literacy debate?
(A) Milman Parry – Oral-Formulaic Theory
(B) Walter Ong – Subaltern Theory
(C) Albert Lord – Concept of Imagined Group
(D) Jack Goody – Doctrine of Survivals

52. Which of the following is an INCORRECT pair?
(A) Primary Orality – Culture without writing
(B) Print Culture – Gutenberg revolution
(C) Chirographic Culture – Handwritten manuscripts
(D) Secondary Orality – Cave paintings

53. The dichotomy of "Classical Vs. Folk" is most closely related to Robert Redfield's conceptualization of:
(A) Sacred vs. Profane
(B) Raw vs. Cooked
(C) Great Tradition vs. Little Tradition
(D) Primary vs. Secondary Orality

54. Which concept implies the dominant, institutionalized, and text-based cultural practices often patronized by the elite?
(A) Little Tradition
(B) Classical Tradition
(C) Folk Culture
(D) Subaltern Culture

55. Consider the following statements about Classical vs. Folk traditions:
I. Classical traditions are typically codified, textualized, and institutionalized.
II. Folk traditions are predominantly oral, localized, and context-dependent.
III. There is no interaction between Classical and Folk traditions; they operate in strict isolation.
IV. "Sanskritization" in India is an example of Folk traditions adopting Classical elements.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

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56. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The boundaries between classical and folk traditions are highly permeable rather than rigid.
Reason (R): Elements of folk culture frequently elevate into the classical domain, and classical elements often seep into folk practices through a continuous cultural exchange.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

57. Given below are two statements regarding cultural arts:
Statement I: Folk arts are generally learned through informal apprenticeship and community participation.
Statement II: Classical arts usually require formal institutional training and adherence to strict aesthetic rules.
Choose the most appropriate option:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

58. Match List I with List II in the context of Classical vs. Folk:
List I: (Concept)
P. Great Tradition
Q. Little Tradition
R. Classical Music
S. Folk Music
List II: (Attribute)
1. Highly structured, text-based, formal transmission
2. Work songs, lullabies, informal transmission
3. Elite, pan-regional, institutionalized culture
4. Localized, unlettered peasant culture
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-1, R-4, S-2

59. Identify the correct statement regarding the interaction of Classical and Folk traditions.
(A) Classical traditions are inherently superior and naturally replace folk traditions over time.
(B) Folk traditions are psychologically rigid and refuse to absorb any classical influences.
(C) The 'Parochialization' concept means classical traditions remain completely pure.
(D) The integration of local folk elements into the pan-regional Great Tradition.

60. Arrange the typical process of 'Universalization' in chronological sequence:
I. Local folk deities are worshipped in a specific village.
II. Regional elites recognize and patronize the local deity.
III. The deity is integrated into the pan-Indian classical pantheon.
IV. Texts and scriptures are composed to formalize the deity's classical status.
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) I, IV, II, III

61. Identify the incorrect statement about the dichotomy of Classical vs. Folk.
(A) Classical traditions rely heavily on textual authority.
(B) Power dynamics often dictate what is labeled 'Classical' versus 'Folk'.
(C) Folk traditions are entirely immune to change.
(D) Little traditions are continuously evolving through local performance.

62. Consider the following statements about the Great and Little Traditions model:
I. It was formulated by anthropologist Robert Redfield.
II. It explains the cultural dynamics of peasant societies in relation to civilization.
III. 'Great Tradition' is cultivated in schools and temples by the elite.
IV. 'Little Tradition' works itself out and keeps itself going in the lives of the unlettered in their village communities.
V. It proves that folk cultures are biologically separate from elite cultures.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

63. Which of the following forms an exception to the strict categorization of 'Classical' culture?
(A) A village storytelling tradition that has recently been adopted by a national television network and heavily scripted.
(B) Formalized treatises on aesthetics like the Natyashastra.
(C) Symphony orchestras performing Beethoven in concert halls.
(D) The codified grammar of Sanskrit by Panini.

64. What is the most appropriate term for the downward diffusion of elements from the Great Tradition into the Little Tradition?
(A) Universalization
(B) Parochialization
(C) Secularization
(D) Modernization

65. You observe a village ritual where a classical Sanskrit mantra is chanted, but it has been heavily modified with local dialect words and used to cure a localized cattle disease rather than for its original philosophical purpose. Which process is being demonstrated?
(A) Universalization
(B) Parochialization

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(C) Archiving
(D) Primary Orality

66. Analyze the cause-effect relationship in cultural hegemony regarding Classical and Folk designations:
(A) Cause: Elite control of cultural institutions; Effect: Marginalization of folk arts as 'lesser' or 'primitive'.
(B) Peasant revolutions; Effect: Complete eradication of classical texts.
(C) Cause: Invention of the alphabet; Effect: Immediate universal literacy.
(D) Cause: Urbanization; Effect: Immediate creation of classical epics.

67. The following question is based on the scenario provided below.
A regional folk dance performed by marginalized farming communities during the harvest is "discovered" by a nationalist government. The government formalizes the steps, dresses performers in uniform classical attire, and presents it on an international stage as a symbol of ancient national heritage.
What phenomenon does this case best illustrate?
(A) The active and intentional suppression of the Great Tradition by the state.
(B) The parochialization of classical dance within a rural and agrarian setting.
(C) The institutionalization and classicization of a folk tradition for national purposes.
(D) The transition from high literacy to a modern state of secondary orality.

68. Which of the following is a CORRECT pair regarding cultural processes?
(A) Parochialization – Little Tradition completely vanishing
(B) Sanskritization – Great Tradition adopting tribal languages
(C) Hegemony – Equal sharing of cultural power
(D) Universalization – Little Tradition moving to Great Tradition

69. Which of the following is an INCORRECT pair?
(A) Robert Redfield – Great and Little Traditions
(B) McKim Marriott – Universalization and Parochialization
(C) Walter Ong – Classical Hegemony
(D) M.N. Srinivas – Sanskritization

70. Who coined the term "folklore" in the year 1846?
(A) Johann Gottfried von Herder
(B) William John Thoms
(C) Jacob Grimm
(D) Edward Tylor

71. Before the term "folklore" was coined, what was the most common English term used to describe the study of traditional beliefs, customs, and tales?
(A) Anthropology
(B) Subaltern Studies
(C) Ethnology
(D) Popular Antiquities

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72. Consider the following statements about the emergence of folklore as a discipline:
I. The term was coined by William John Thoms under the pseudonym Ambrose Merton.
II. Thoms intended it to replace the clunky phrase "popular antiquities."
III. The discipline initially focused heavily on collecting relics of the past to preserve national heritage.
IV. The discipline emerged in the 20th century as a branch of computer science.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

73. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The romantic nationalism movement in 18th and 19th-century Europe heavily spurred the emergence of folklore studies.
Reason (R): Intellectuals believed that the authentic 'soul' and identity of a nation resided in the oral traditions and culture of its peasantry.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.

(D) A is false but R is true.

74. Given below are two statements regarding the Brothers Grimm:
Statement I: The Brothers Grimm collected folktales primarily to create entertaining children's books without any academic purpose.
Statement II: The Grimm Brothers' collection was significantly driven by a desire to study Germanic linguistics, mythology, and national identity.
Choose the most appropriate option:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

75. Match List I with List II regarding the pioneers of Folkloristics:
List I: (Pioneers)
P. William John Thoms
Q. Johann Gottfried von Herder
R. Brothers Grimm
S. Elias Lönnrot
List II: (Contributions)
1. Compiled the Finnish national epic, the Kalevala
2. Coined the English term 'Folklore'
3. Proposed the concept of 'Volksgeist' (soul of the people)
4. Pioneers of comparative folktale and linguistic study in Germany
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-4, R-3, S-1

76. Identify the correct statement about the early academic phase of folklore.
(A) It was completely separated from the disciplines of philology and anthropology.
(B) Early folklorists were antiquarians who collected lore as museum pieces.
(C) Early folklore study utilized advanced digital archiving from its initial inception.
(D) It actively promoted the physical destruction of traditional rural villages.

77. Arrange the following events in the chronological order of the emergence of Folkloristics:
I. Coining of the term "Folklore" by W.J. Thoms
II. J.G. von Herder's writings on 'Volksgeist'
III. Publication of the first edition of the Grimms' 'Kinder- und Hausmärchen'
IV. Establishment of the Folklore Society in London
(A) II, III, I, IV
(B) I, II, III, IV
(C) II, I, III, IV
(D) III, II, I, IV

78. Identify the incorrect statement regarding the emergence of folklore studies.
(A) The discipline emerged in response to the massive social changes brought by the Industrial Revolution.
(B) Early scholars feared that oral traditions would vanish due to urbanization.
(C) Early folklore study heavily overlapped with early evolutionary anthropology.
(D) The discipline was established to eradicate superstitions and ban folklore entirely.

79. Consider the following statements regarding the institutionalization of folklore:
I. The English Folklore Society was founded in 1878.
II. Early academic folklorists debated whether folklore belonged to literature or anthropology.
III. The historic-geographic method provided one of the first rigorous academic methodologies for the discipline.
IV. Nationalism played absolutely no role in the spread of folklore studies in Europe.
V. The American Folklore Society was established later in the 19th century to study Native American, European-American, and African-American lore.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

80. Which of the following concepts represents an exception to the primary motivations of 19th-century folklore collectors?

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(A) Preserving national heritage
(B) Studying contemporary cyber-culture
(C) Finding the origins of myths
(D) Rescuing vanishing traditions

81. What is the most appropriate description of the 'antiquarian' approach to early folklore studies?
(A) Analyzing the psychological trauma embedded in ancient global myths and tales.
(B) Viewing folklore items as quaint, fragmented relics of a dead and distant past.
(C) Actively participating in the performance of oral epics to change their endings.
(D) Using mathematical models to predict the future development of global folklore.

82. If you were an early 19th-century folklorist following the Grimm Brothers' methodology, what would be your primary objective when encountering a peasant storyteller?
(A) To record their tales to reconstruct an idealized, ancient national mythology and linguistic history.
(B) To analyze the socio-economic disparities between the peasant and the elite.
(C) To determine the psychological archetypes of the storyteller.
(D) To study the performance gestures and audience reactions exclusively.

83. Analyze the cause-effect relationship in the 19th century that gave birth to folklore studies:
(A) Cause: The invention of the printing press; Effect: Immediate creation of the Folklore Society.
(B) Cause: The discovery of the Americas; Effect: European peasants started telling new tales.
(C) Industrialization causing anxiety over the loss of rural culture; Effect: Systematic study.
(D) Cause: The rise of global capitalism; Effect: Folklorists abandoned the discipline.

84. The following question is based on the scenario provided below.
A 19th-century British intellectual writes letters to a literary journal suggesting that the old customs, superstitions, and ballads of the countryside, previously known as "popular antiquities," should be gathered under a new, single English term to legitimize their study.
This case mirrors the historical action of which scholar?
(A) Max Müller
(B) Andrew Lang
(C) Edward Tylor
(D) William John Thoms

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85. Which of the following is a CORRECT pair?
(A) Volksgeist – French Structuralism
(B) Kinder- und Hausmärchen – W.J. Thoms
(C) Popular Antiquities – The term predating 'Folklore'
(D) The Folklore Society (1878) – Established in India

86. Which of the following is an INCORRECT pair?
(A) William John Thoms – Coined "Folklore"
(B) Jacob Grimm – Coined "Popular Antiquities"
(C) Johann Gottfried von Herder – Romantic Nationalism
(D) Elias Lönnrot – Kalevala

87. The methodology designed to trace the geographical origin and historical evolution of a folktale by comparing all its known variants is called:
(A) Structuralism
(B) Performance Theory
(C) Psychoanalysis
(D) The Historic-Geographic Method (Finnish Method)

88. Who among the following is widely credited with establishing the structural study of folktales?
(A) Vladimir Propp
(B) Julius Krohn
(C) Carl Jung
(D) Alan Dundes

89. Consider the following statements about Folklore Studies abroad:
I. The Finnish method was developed by Julius and Kaarle Krohn.
II. Vladimir Propp analyzed Russian magic tales based on their morphological structure, identifying 31 functions.
III. The Performance approach, emerging in the USA in the 1970s, shifted focus from the text to the context of the telling.
IV. Claude Lévi-Strauss applied Marxist

economic theory to study fairy tales.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

90. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Performance Theory in American folkloristics argues that folklore is not just an item or text, but an event or process.
Reason (R): Scholars like Richard Bauman and Dan Ben-Amos emphasized that the meaning of folklore is generated through its active communication and performance in a specific social context.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

91. Given below are two statements regarding the psychoanalytical approach to folklore:
Statement I: The Psychoanalytical approach to folklore abroad was heavily influenced by Sigmund Freud and Carl Jung.
Statement II: Carl Jung introduced the concept of the 'collective unconscious' and 'archetypes' to explain universal motifs in global mythology.
Choose the most appropriate option:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

92. Match List I with List II regarding theorists and their theoretical approaches:
List I: (Theorist Abroad)
P. Kaarle Krohn
Q. Vladimir Propp
R. Claude Lévi-Strauss
S. Dan Ben-Amos
List II: (Theoretical Approach)
1. Structuralism (Syntagmatic/Morphological)
2. Historic-Geographic Method
3. Performance / Contextual Theory
4. Structuralism (Paradigmatic/Mythological)
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

93. Identify the correct statement regarding Antti Aarne and Stith Thompson's contribution to folklore studies.
(A) They developed the concept of the collective unconscious.
(B) They proved that all folklore originated in India.
(C) They created the standard classification systems for folktale types (AT/ATU Index) and motifs.
(D) They were the founders of the American Performance School.

94. Identify the incorrect statement regarding Vladimir Propp's morphology of the folktale.
(A) He identified a total of 31 basic functions that a character can perform.
(B) His work laid the foundations for the field of structural narratology.
(C) He argued that the sequence of functions in Russian magic tales is always identical.
(D) He focused on historical origin and geographical spread rather than structure.

95. Consider the following statements about theoretical shifts in Folklore Studies abroad:
I. The 19th century was dominated by comparative philology and evolutionary theories.
II. The early 20th century saw the dominance of the historic-geographic (Finnish) method.
III. The mid-20th century introduced structuralism and psychoanalysis to folklore.
IV. The late 20th century shifted towards contextual, performance, and feminist approaches.
V. The 21st century saw the total abandonment of folklore studies in American universities.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV only

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(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

96. Which of the following is an exception to the structuralist methodology in folklore?
(A) Finding the binary oppositions within a myth (Lévi-Strauss)
(B) Tracing the chronological migration route of a tale from Europe to Asia (Historic-Geographic)
(C) Analyzing the syntagmatic sequence of character actions (Propp)
(D) Deconstructing the underlying narrative grammar of a story

97. What is the most appropriate definition of 'Motif' according to Stith Thompson?
(A) A complete folktale with a beginning, middle, and end.
(B) The smallest element in a tale having the power to persist in tradition.
(C) A structural function performed by the villain.
(D) The physical environment where a tale is told.

98. A scholar is analyzing a trickster myth by looking exclusively at how the trickster mediates between life and death, nature and culture, representing opposing binary forces. Which theoretical framework is the scholar applying?
(A) Lévi-Straussian Structuralism
(B) Finnish Method
(C) Contextualism
(D) Diffusionism

99. Analyze the cause-effect relationship concerning the shift to Performance Theory in the 1970s:
(A) The invention of structuralism; Effect: Scholars abandoned recording context.
(B) Cause: Government funding cuts; Effect: Scholars only studied written literature.
(C) Dissatisfaction with treating folklore as dead text; Effect: Study of social context.
(D) Cause: The publication of Propp's morphology; Effect: Study of geographical diffusion.

100. The following question is based on the scenario provided below.

A researcher in the USA attends a stand-up comedy club. Instead of just writing down the jokes, the researcher records the audience's laughter, the comedian's tone of voice, body language, and how the jokes change based on hecklers.
This methodology is firmly rooted in which theoretical school?
(A) Solar Mythology
(B) Psychoanalysis
(C) Historic-Geographic Method
(D) Performance Theory

101. Which of the following is a CORRECT pair of a scholar and their conceptual framework?
(A) Theodor Benfey – Performance Theory
(B) Dan Ben-Amos – Motif-Index
(C) Max Müller – Solar Mythology
(D) Richard Dorson – Structuralism

102. Which of the following is an INCORRECT pair?
(A) Motif-Index – Stith Thompson
(B) Type Index – Sigmund Freud
(C) Morphology of the Folktale – Vladimir Propp
(D) Structural Study of Myth – Claude Lévi-Strauss

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103. The initial phase of Folklore Studies in India was heavily dominated by the activities of:
(A) Post-colonial Subaltern historians
(B) Indigenous tribal leaders
(C) Marxist sociologists
(D) British colonial administrators and European missionaries

104. Who among the following is famous for compiling "The Legends of the Panjab" in the late 19th century?
(A) Richard Carnac Temple
(B) William Crooke
(C) George Abraham Grierson
(D) Verrier Elwin

105. Consider the following statements about Folklore Studies in India during the colonial period:
I. Colonial administrators collected folklore to better understand and govern the native population.
II. Christian missionaries collected folktales and translated grammars primarily to aid in

proselytization.
III. Nationalist leaders completely ignored folklore, considering it backward.
IV. "The Popular Religion and Folk-Lore of Northern India" was authored by William Crooke.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

106. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): During the Indian nationalist movement, leaders and writers heavily utilized folklore, folk songs, and folk theatre.
Reason (R): Folklore served as a powerful tool to foster a sense of shared national identity, pride in indigenous culture, and resistance against colonial cultural hegemony.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

107. Given below are two statements regarding Rabindranath Tagore:
Statement I: Rabindranath Tagore was instrumental in the collection and appreciation of Baul songs and Bengali folk literature.
Statement II: Tagore viewed folklore purely as administrative data and had no interest in its aesthetic or nationalist value.
Choose the most appropriate option:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

108. Match List I with List II regarding authors and their contributions in India:
List I: (Author/Scholar)
P. G.A. Grierson
Q. R.C. Temple
R. Verrier Elwin
S. A.K. Ramanujan
List II: (Contribution/Work in India)
1. "Folktales from India" and structural analysis of Indian tales
2. "The Legends of the Panjab"
3. "Linguistic Survey of India"
4. Extensive work on central Indian tribal folklore (e.g., Baiga, Muria)
(A) P-3, Q-2, R-4, S-1
(B) P-2, Q-3, R-1, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-3, Q-4, R-1, S-2

109. Identify the correct statement regarding the post-independence academic institutionalization of folklore in India.
(A) Folklore departments were immediately established in all Indian institutes of technology.
(B) The Government of India banned the study of regional folklore to promote a single national language.
(C) Folklore studies slowly gained academic legitimacy, often emerging from literature and anthropology departments.
(D) Post-independence scholars strictly adhered to the British administrative methods of studying folklore.

110. Arrange the historical phases of Folklore Studies in India in chronological order:
I. Nationalist Phase (utilizing folklore for identity and resistance)
II. Academic/Institutional Phase (establishment of university departments and modern theoretical approaches)
III. Missionary and Administrator Phase (collecting data for governance and religion)
(A) I, II, III
(B) III, I, II
(C) II, III, I
(D) III, II, I

111. Identify the incorrect statement about the nationalist phase of Indian folklore studies.
(A) Nationalists aimed to prove that Indian folklore was entirely derived from British literature.

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(B) Regional language writers began publishing collections of native folklore.
(C) Folklore was seen as the authentic voice of the Indian masses.
(D) The Swadeshi movement frequently employed folk idioms and songs.

112. Consider the following statements about significant figures in Indian Folkloristics:
I. Jawaharlal Nehru established the Anthropological Survey of India which aided folklore collection.
II. Zhaverchand Meghani is renowned for his massive contribution to Gujarati folklore.
III. Devendra Satyarthi traveled across India collecting folk songs in various languages.
IV. Stuart Blackburn has notably researched South Indian oral epics.
V. Indian folkloristics has historically had no intersection with the discipline of literature.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

113. Which of the following is an exception to the primary motives of British colonial administrators for collecting Indian folklore?
(A) Understanding local customs to draft appropriate legal codes
(B) Empowering the Indian peasantry to overthrow the British Empire
(C) Aiding the administration of justice among native populations
(D) Mapping the linguistic and ethnic diversity of the subcontinent

114. What is the most appropriate characterization of A.K. Ramanujan's contribution to Indian folkloristics?
(A) He translated regional tales, showing they offer alternatives to classical texts.
(B) He focused entirely on Sanskrit Great Traditions, ignoring regional folklore.
(C) He worked strictly as a British colonial administrator during the 19th century.
(D) He applied Marxist economics to classify every indigenous and tribal myth.

115. You are reading a colonial-era compendium of Indian folklore. The preface states that the tales are presented to help civil servants understand "the native mind."
As a modern folklorist, how should you critically approach this text?
(A) An unbiased, pure reflection of the folk culture.
(B) A nationalist document of resistance.
(C) A text filtered through a colonial gaze, collected primarily for hegemonic control.
(D) A product of secondary orality.

116. Analyze the cause-effect relationship regarding the Nationalist Phase of Indian Folkloristics:
(A) Introduction of English education; Effect: Complete amnesia of all folk songs.
(B) The partition of India; Effect: The invention of the historic-geographic method.
(C) Cause: Industrialization; Effect: Colonial administrators stopped writing books.
(D) Resistance to British cultural imperialism; Effect: Turn to village folklore.

117. The following question is based on the scenario provided below.
A prominent Indian poet in the early 20th century travels through rural Bengal, deeply moved by the songs of wandering mystics. He publishes these songs in his literary magazine, arguing that true Indian philosophy lies in these unlettered village bards rather than in elite Western education.
This case best aligns with the ideology of which individual?
(A) R.C. Temple during colonial administration.
(B) Max Müller during his philological studies.
(C) Rabindranath Tagore during the nationalist revival.
(D) Walter Ong studying primary oracy.

118. Which of the following is a CORRECT pair regarding Indian folklore collections and collectors?
(A) The Legends of the Panjab – Zhaverchand Meghani
(B) Folk-Tales of Bengal – Lal Behari Day
(C) Baiga Tribal Lore – A.K. Ramanujan
(D) Linguistic Survey of India – William Crooke

119. Which of the following is an INCORRECT pair?
(A) Zhaverchand Meghani – Saurashtra /

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Gujarati Folklore
(B) Devendra Satyarthi – Meet My People (Indian Folk Songs)
(C) Mary Frere – Old Deccan Days
(D) Verrier Elwin – Folk-Tales of Bengal

120. Subaltern Studies in the context of South Asian history and culture was fundamentally initiated under the leadership of:
(A) Ranajit Guha
(B) Partha Chatterjee
(C) Gayatri Chakravorty Spivak
(D) Dipesh Chakrabarty

121. The term "Subaltern," borrowed by Ranajit Guha to describe the non-elite classes, was originally coined by which Marxist thinker?
(A) Karl Marx
(B) Friedrich Engels
(C) Antonio Gramsci
(D) Louis Althusser

122. Consider the following statements about Subaltern Studies:
I. It aims to write history from below, focusing on the marginalized, peasantry, and tribals.
II. It critiques both colonial and elitist nationalist historiographies for ignoring the agency of the masses.
III. Folklore is often utilized in Subaltern Studies as an archive of the marginalized voices.
IV. Subaltern Studies firmly believes that only the elite make true historical progress.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

123. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Folkloristics and Subaltern Studies share a common methodological interest.
Reason (R): Both disciplines seek to uncover and validate the voices, expressions, and agency of the non-elite, ordinary people who are frequently left out of official state histories.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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124. Given below are two statements regarding Subaltern Studies:
Statement I: In Subaltern Studies, folktales and folk songs are seen as mere aesthetic entertainments with no political significance.
Statement II: Subaltern historians often read folklore as "hidden transcripts" that reveal peasant resistance against landlords and the state.
Choose the most appropriate option:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

125. Match List I with List II in relation to Subaltern Studies:
List I: (Concept/Term)
P. Subaltern
Q. History from Below
R. Hidden Transcript
S. Elitist Historiography
List II: (Description)
1. History written focusing on the ruling classes and state actors
2. James C. Scott's concept of disguised resistance in folk culture
3. The marginalized, non-elite populations
4. Historical narrative prioritizing the agency of the masses
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-1, R-4, S-2

126. Identify the correct statement regarding the famous essay "Can the Subaltern Speak?"
(A) It was written by Ranajit Guha to celebrate oral traditions.
(B) It argues that all subalterns are highly

literate.
(C) It is the foundational text of the Historic-Geographic method.
(D) It was written by Gayatri Chakravorty Spivak, questioning the ability of marginalized groups to be heard within dominant discourses.

127. Identify the incorrect statement about the relationship between Subaltern Studies and Folkloristics.
(A) Both fields entirely reject the study of oral traditions in favor of colonial archival documents.
(B) Folkloristics provides data (songs, myths) that subaltern historians use to interpret peasant consciousness.
(C) Subaltern Studies criticizes folklorists when they romanticize the folk and strip away their political struggles.
(D) Folklore is increasingly recognized as a crucial site for subaltern counter-hegemonic expression.

128. Consider the following statements about Subaltern folklore:
I. It often contains narratives of tricksters outsmarting powerful authority figures.
II. It reflects the autonomous consciousness of the peasantry.
III. It is solely produced by the urban bourgeoisie.
IV. It frequently subverts the narratives of the Great Tradition.
V. Work songs often embed critiques of oppressive labor conditions.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

129. Which of the following is an exception to the primary focus groups of Subaltern Studies in South Asia?
(A) Tribals (Adivasis)
(B) The British Viceroy and his cabinet
(C) Landless peasantry
(D) Factory workers and urban poor

130. What is the most appropriate reason why a subaltern historian would study a local village rumor from the 19th century?
(A) To demonstrate how rumors functioned as a medium of communication and mobilization.
(B) To prove that villagers were fundamentally unscientific and irrational in nature.
(C) To practice the linguistic analysis of archaic and dying regional dialects.
(D) To write a children's fantasy novel based on historical village settings.

131. You find a folk song from the colonial era where the tiger (representing the British landlord) is defeated by a clever jackal (representing the local peasant).
Within the framework of Subaltern Studies, how should this be interpreted?
(A) A simple zoological observation.
(B) A classical text derived from Sanskrit literature.
(C) An allegorical expression of subaltern resistance and political critique.
(D) Evidence of primary orality without any deeper meaning.

132. Analyze the cause-effect relationship in the context of the rise of Subaltern Studies:
(A) The invention of structural linguistics; Effect: Historians stopped studying texts.
(B) The publication of Grimm's fairy tales; Effect: Ranajit Guha coined "subaltern".
(C) Cause: Urbanization in the 21st century; Effect: Decline of the subaltern classes.
(D) Dissatisfaction with elitist histories; Effect: Highlighted agency of the masses.

133. The following question is based on the scenario provided below.
During a tribal rebellion in the 19th century, written colonial records describe the tribals as "mindless, violent savages influenced by superstitions." However, a modern researcher uncovers tribal songs from that era that articulate precise economic grievances against moneylenders.
In Subaltern Studies, what does this case prove?
(A) The colonial records were perfectly objective and unbiased in their reporting.
(B) Tribals had no fundamental understanding

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of complex economic or legal systems.
(C) Folklore serves as a critical archive revealing the political consciousness of the subaltern.
(D) Songs are entirely useless for the purposes of historical and social reconstruction.

134. Which of the following is a CORRECT pair?
(A) Gayatri Spivak – Motif-Index of Folk-Literature
(B) Ranajit Guha – Elementary Aspects of Peasant Insurgency in Colonial India
(C) Antonio Gramsci – Great and Little Traditions
(D) James C. Scott – Morphology of the Folktale

135. Which of the following is an INCORRECT pair?
(A) Subaltern Studies – Historiography from below
(B) Hidden Transcript – James C. Scott
(C) Cultural Hegemony – Antonio Gramsci
(D) Can the Subaltern Speak? – Ranajit Guha

136. Tribal Studies in India, particularly involving ethnographic and folkloric documentation, was heavily shaped by the lifelong work of which British-born anthropologist?
(A) Verrier Elwin
(B) William Crooke
(C) E.B. Tylor
(D) Max Müller

137. Who among the following is recognized as the "Father of Indian Ethnology" for his pioneering studies on the Munda, Oraon, and Birhor tribes?
(A) L.P. Vidyarthi
(B) Sarat Chandra Roy
(C) Sarat Chandra Roy
(D) S.C. Dube

138. Consider the following statements about Tribal Studies in relation to Folkloristics:
I. Tribal studies focus on indigenous groups often categorized as Adivasis in India.
II. Folklore forms the core of tribal identity, religious beliefs, and customary law.
III. Verrier Elwin advocated for the complete and immediate assimilation of tribes into modern urban society, erasing their folklore.
IV. Myths of origin are a critical component of tribal folklore data.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

139. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Folklorists studying tribal communities often prioritize oral narratives like creation myths and epic songs.
Reason (R): In many tribal communities, which historically lacked written scripts, oral traditions function as the primary repository of their history, ecological knowledge, and social ethics.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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140. Given below are two statements regarding tribal folklore:
Statement I: Tribal folklore frequently emphasizes an egalitarian worldview and a deep, intrinsic connection with nature and forests.
Statement II: Mainstream classical literature of India has absolutely no motifs borrowed from or shared with tribal folklore.
Choose the most appropriate option:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

141. Match List I with List II regarding key anthropologists and the tribal regions they studied in India:
List I: (Tribe/Region)
P. Baiga / Muria
Q. Oraon / Munda
R. Toda
S. Andaman Islanders
List II: (Key Anthropologist)

1. Sarat Chandra Roy
2. Verrier Elwin
3. A.R. Radcliffe-Brown
4. W.H.R. Rivers

(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

142. Identify the correct statement regarding the approach to Tribal Studies in India.
(A) It strictly separates folklore from anthropology, never allowing the two to mix.
(B) It concludes that tribal cultures are entirely devoid of any artistic expression.
(C) It focuses only on the written and printed literature of various Adivasi groups.
(D) It addresses the tension between preserving tribal identity and national integration.

143. Identify the incorrect statement about Verrier Elwin's contribution to Tribal Folkloristics.
(A) He believed tribal folklore was dangerous and actively tried to destroy it.
(B) He published extensive collections of myths from Middle India.
(C) He lived among the tribes, adopting a participant-observation method.
(D) He proposed the 'National Park' policy to protect tribes from rapid, destructive outside interference.

144. Consider the following statements regarding the characteristics of Tribal Folklore:
I. It is deeply intertwined with rituals, animism, and ancestor worship.
II. Art, dance, and music are strictly separated from daily occupational life.
III. It often reflects a symbiotic relationship with the local ecology.
IV. Modern tribal studies also examine the folklore of displacement and marginalization.
V. The Ghotul system of the Murias, studied by Elwin, is an example of a tribal socio-cultural institution heavily embedded with folklore.
Which of the above statement(s) is/are correct?
(A) I, III, IV, and V only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, II, III, and V only

145. Which of the following is an exception to the typical themes found in indigenous tribal folklore?
(A) Exploits of cultural heroes
(B) Detailed theological treatises in written Sanskrit
(C) Narratives of the origin of clans and totems
(D) Myths explaining the creation of mountains and rivers

146. What is the most appropriate term for the tribal stories that explain how the world, natural phenomena, or specific cultural practices came into existence?
(A) Aetiological Myths
(B) Urban Legends
(C) Memorates
(D) Parables

147. You are conducting fieldwork among an Adivasi group facing displacement due to a dam project. You notice a new genre of songs emerging that lament the loss of the forest and criticize the government.
As a folklorist in Tribal Studies, how should you analyze this?
(A) A corruption of pure, ancient folklore that should be ignored.
(B) An example of classical Sanskritization.
(C) Dynamic, emergent folklore acting as a tool for political expression and psychological coping.
(D) A myth of origin.

148. Analyze the cause-effect relationship in modern Tribal Studies:
(A) Introduction of the internet; Effect: Tribes forgot all their creation myths.
(B) The collection of tribal songs; Effect: The immediate end of the colonial era.
(C) The translation of myths into English; Effect: The physical destruction of forests.
(D) Industrialization in tribal belts; Effect: Folklore reflecting trauma and loss.

149. The following question is based on the scenario provided below.
A scholar documents the customary laws of a

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Northeastern Indian tribe. The scholar finds that these "laws" are not written in any legal code but are entirely preserved and transmitted through a series of long, complex oral narratives recited by elders during specific community disputes.
This case best demonstrates:
(A) The inherent failure of tribal societies to govern themselves effectively.
(B) The concept of primary orality as an inherently chaotic and unorganized state.
(C) The function of folklore as a living repository of tribal jurisprudence.
(D) The inherent supremacy of classical and institutionalized textual traditions.

150. Which of the following is a CORRECT pair regarding Tribal Studies?
(A) Verrier Elwin – The Structural Study of Myth
(B) Sarat Chandra Roy – The Mundas and Their Country
(C) L.P. Vidyarthi – Coined the term 'Folklore'
(D) Adivasi – Refers to urban industrial workers

151. Which of the following is an INCORRECT pair?
(A) Totemism – Common in tribal belief systems
(B) Aetiological Myths – Myths of origin
(C) Verrier Elwin – The Baiga
(D) Ghotul – A classical Sanskrit text

152. Diaspora Studies in the context of folkloristics primarily examines:
(A) How migrated communities adapt and recreate traditional culture in new contexts.
(B) The folklore of communities residing exclusively in their ancestral homelands.
(C) The biological genetics and DNA markers of ancient migrating human populations.
(D) The administrative records and logbooks of various colonial and state governments.

153. The term "Diaspora" originally referred to the dispersion of which historical group?
(A) The Romans
(B) The Greeks
(C) The Jews
(D) The Celts

154. Consider the following statements about Folklore in Diaspora:
I. Diasporic folklore often involves a strong sense of nostalgia for an imagined homeland.
II. Immigrant communities tend to preserve their folklore exactly as it was, with absolutely zero change over centuries.
III. Foodways, music, and festivals are crucial markers of diasporic folk identity.
IV. Syncretism often occurs when diasporic folklore blends with the host culture.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, II, and IV only

155. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Folklore acts as a survival mechanism for diasporic communities.
Reason (R): Practicing traditional customs, singing native songs, and eating traditional foods help displaced groups maintain their cultural identity and resist total assimilation in an alien environment.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

156. Given below are two statements regarding the Indian diaspora:
Statement I: The "First Diaspora" of India usually refers to the 19th-century indentured laborers taken to the Caribbean, Fiji, and Mauritius.
Statement II: The folklore of the first Indian diaspora is characterized by a high reliance on modern digital media and internet memes.
Choose the most appropriate option:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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157. Match List I with List II regarding diasporic concepts and folkloric examples:
List I: (Diasporic Concept)
P. Foodways
Q. Syncretism
R. Nostalgia/Homeland Myth
S. Transnationalism
List II: (Folkloric Example)
1. Singing folk songs that idealize a village left behind generations ago
2. Maintaining traditional recipes using locally available substitute ingredients
3. Blending African drumming rhythms with European folk melodies in the Caribbean
4. Participating in a global digital folklore community connected to the home country
(A) P-2, Q-3, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

158. Identify the correct statement regarding "retention" in diasporic folklore.
(A) It refers to the deliberate forgetting of all past traditions.
(B) Retained folklore remains completely immune to the new host environment.
(C) It is an administrative process of denying visas to immigrants.
(D) It involves the holding on to specific cultural traits, beliefs, and practices from the homeland.

159. Identify the incorrect statement about diasporic identity.
(A) It is exclusively determined by the host nation's government.
(B) It is often fluid and hybrid.
(C) It relies on collective memory.
(D) Folklore performances (like parades and festivals) are key sites for negotiating this identity.

160. Consider the following statements about Diaspora Studies:
I. It examines the folklore of exile, migration, and transnational mobility.
II. William Safran's criteria for diaspora include a collective memory or myth about the homeland.
III. Diasporic communities believe they will never, under any circumstance, return to their homeland.
IV. The "New/Second Diaspora" of India (post-1960s professionals to the West) uses digital networks to sustain its folklore.
V. Creolization is a linguistic and folkloric outcome common in diasporic histories.
Which of the above statement(s) is/are correct?
(A) I, II, IV, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

161. Which of the following is an exception to the common characteristics of diasporic folklore?
(A) Narratives of the migration journey
(B) Strict and uncompromising adherence to the host culture's dominant religion
(C) Syncretic musical forms
(D) Hybridized foodways

162. What is the most appropriate term for the blending of two or more diverse cultural traditions (often seen in diasporic folklore like religion or music) into a new, distinct form?
(A) Syncretism
(B) Assimilation
(C) Universalization
(D) Parochialization

163. You are studying the Indian diaspora in Trinidad and observe that they sing traditional Bhojpuri folk songs (Chutney music) but use Caribbean instruments and modern rhythms.
How should you classify this phenomenon within Folkloristics?
(A) As a total and measurable loss of traditional Indian cultural heritage.
(B) As a classic and undeniable example of the process of Sanskritization.
(C) As a dynamic, syncretic adaptation where folklore reflects a hybrid identity.
(D) As a state of primary orality within a modern industrial Caribbean setting.

164. Analyze the cause-effect relationship in the context of diasporic folklore:
(A) Migration; Effect: Immediate loss of language and all folk memory in one generation.
(B) The invention of the internet; Effect: The

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end of the Indian diaspora.
(C) Cultural assimilation; Effect: The resurrection of ancient classical texts.
(D) Displacement in a new land; Effect: Intensified performance of folklore to assert identity.

165. The following question is based on the scenario provided below.
A group of South Asian software engineers living in Silicon Valley organize an annual regional harvest festival. They import specific traditional clothing, cook regional dishes, and teach their American-born children the traditional folk dances, often organizing through WhatsApp groups.
This case best illustrates:
(A) The First Diaspora's indentured labor struggles.
(B) The total assimilation into mainstream American culture.
(C) Transnationalism and the active maintenance of diasporic folklore through secondary orality/digital means.
(D) The antiquarian method of collecting data.

166. Which of the following is a CORRECT pair regarding Diasporic concepts?
(A) Homeland Myth – The complete forgetting of the origin country
(B) Indentured Laborers – First wave of Indian diaspora
(C) Assimilation – Keeping diasporic culture entirely pure
(D) Syncretism – The violent rejection of the host culture

167. Which of the following is an INCORRECT pair?
(A) Hybridity – Blending of cultural elements
(B) Diaspora – Scattering of a population
(C) Chutney Music – Indo-Caribbean syncretic folk music
(D) Remittances – Folklore as pure text

168. Green Studies in Folkloristics is most closely aligned with the interdisciplinary field of:
(A) Econarratology and Ecocriticism
(B) Psychoanalysis
(C) Structural Linguistics
(D) Quantum Mechanics

169. What does the term "Traditional Ecological Knowledge" (TEK) refer to in the context of Green Studies?
(A) The modern, laboratory-based scientific study of plants.
(B) The theoretical models used by governments to predict climate change.
(C) The cumulative body of knowledge, belief, and practice regarding the relationship of living beings with their environment, handed down through generations.
(D) The study of strictly urban architectural ecosystems.

170. Consider the following statements about Green Studies and Folkloristics:
I. It examines how folk narratives reflect the human-nature relationship.
II. It views folklore as a crucial repository of indigenous conservation practices.
III. It assumes that traditional societies always destroyed their local ecosystems.
IV. It often studies sacred groves as institutionalized folk mechanisms for biodiversity conservation.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

171. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Green Folkloristics values the study of local proverbs, weather lore, and agricultural myths.
Reason (R): These oral genres often encapsulate generations of empirical observation about local climate patterns, soil health, and sustainable farming practices.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

172. Given below are two statements regarding Green Studies:

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Statement I: Anthropocentrism is heavily critiqued in Green Studies for placing humans above and separate from nature.
Statement II: Eco-folkloristics promotes an understanding of the "nature-culture continuum," where human culture is seen as deeply embedded within the ecological web.
Choose the most appropriate option:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

173. Match List I with List II regarding Green Studies concepts and folkloric examples:
List I: (Green Studies Concept)
P. Sacred Grove (Sarna/Kavu)
Q. Weather Lore
R. Totemism
S. Eco-feminism in Folklore
List II: (Folklore Example)
1. Rhymes predicting rain based on animal behavior
2. A patch of primeval forest protected by local religious taboos
3. Songs linking the exploitation of the earth to the exploitation of women
4. A tribal belief linking a specific clan's ancestry to a plant or animal
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

174. Identify the correct statement about Eco-folkloristics.
(A) It relies entirely on classical written texts and ignores indigenous oral traditions.
(B) It advocates for the industrial exploitation of all natural and forest resources.
(C) It separates human society entirely from the operations of the natural world.
(D) It shows how traditional worldviews endow non-human entities with agency.

175. Identify the incorrect statement regarding Green Studies in Folklore.
(A) It asserts that folk beliefs are merely superstitions that harm the environment.
(B) It intersects with environmental activism, such as the Chipko movement's use of folk songs.
(C) It validates Traditional Ecological Knowledge alongside modern science.
(D) It studies how humans narrativize climate change and ecological disasters.

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176. Consider the following statements about the Nature-Culture Continuum in Folkloristics:
I. It rejects the strict Cartesian dualism that separates mind/culture from body/nature.
II. Indigenous myths frequently depict fluid boundaries between humans and animals (e.g., shape-shifting).
III. It suggests that ecological crises are simultaneously cultural crises.
IV. Western classical philosophy has always championed the nature-culture continuum.
V. Folk rituals often function to restore balance in the local ecology.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

177. Which of the following forms an exception to the principles of Green Folkloristics?
(A) Studying the ecological wisdom in indigenous folktales
(B) Promoting Anthropocentrism (human supremacy over nature)
(C) Analyzing the cultural significance of Sacred Groves
(D) Documenting agricultural folk songs related to crop cycles

178. What is the most appropriate description of "Ecocriticism" when applied to folklore?
(A) The study of the relationship between folk narratives/literature and the physical environment.
(B) Criticizing the folk for their lack of modern technology.
(C) The economic analysis of folklore archiving.
(D) The morphological breakdown of animal tales.

179. You are analyzing a regional myth in which a local river is personified as a goddess who unleashes devastating floods when villagers cut down the trees on her banks.
As an eco-folklorist, what is your primary conclusion?
(A) The myth is a scientifically inaccurate and flawed explanation of hydrology.
(B) The myth provides definitive proof that the villagers actually hate trees.
(C) The myth is an ecological sanction using narrative to encode the dangers of deforestation.
(D) The myth serves as a premier example of the process of universalization.

180. Analyze the cause-effect relationship identified by Eco-folklorists in indigenous contexts:
(A) Introduction of TEK; Effect: Massive and sudden deforestation.
(B) The singing of eco-feminist songs; Effect: The drying up of local rivers.
(C) The preservation of Sacred Groves; Effect: Extinction of local biodiversity.
(D) Loss of traditional folklore; Effect: Deterioration of sustainable practices.

181. The following question is based on the scenario provided below.
The Bishnoi community of Rajasthan has a set of 29 tenets prescribed by their Guru Jambheshwar, many of which strictly prohibit the cutting of green trees and the killing of animals. This belief system led to the historic Khejarli massacre where community members sacrificed their lives to protect trees.
In the context of Green Studies, what is this case a premier example of?
(A) A purely economic and territorial dispute over the commercial value of timber.
(B) The doctrine of survivals as defined by early 19th-century anthropologists.
(C) Folklore and religious tenets acting as powerful agents for conservation.
(D) The failure of traditional ecological knowledge to protect a specific community.

182. Which of the following is a CORRECT pair?
(A) Traditional Ecological Knowledge (TEK) – Modern laboratory physics
(B) Anthropocentrism – Human-centered worldview
(C) Sacred Grove – An industrial logging site
(D) Chipko Movement – A 19th-century antiquarian society

183. Which of the following is an INCORRECT pair?
(A) Eco-centrism – Nature-centered worldview
(B) Bioregionalism – Focus on local ecological and cultural distinctiveness
(C) Weather Lore – Folk predictions of meteorological events
(D) Cartesian Dualism – Fluid boundary between nature and culture

184. In the progression of Folkloristics, the transition from 'Savage' to 'Imagined Group' conceptually mirrors the shift from:
(A) Evolutionary anthropology to contemporary sociology and cultural studies.
(B) Modern physics to ancient alchemy.
(C) Written literature to primary orality.
(D) Subaltern studies to colonial historiography.

185. According to Alan Dundes, an 'Imagined Group' (Folk) must share at least one common linking factor. Which of the following can be that factor?
(A) Occupation only
(B) Religion only
(C) Any common factor (e.g., occupation, religion, ethnicity, hobby)
(D) Language only

186. Consider the following statements regarding theoretical frameworks:
I. Subaltern studies utilize folklore to decode the political consciousness of the oppressed.
II. Diaspora studies utilize folklore to understand cultural retention and hybridity.
III. Green studies utilize folklore to examine traditional ecological knowledge.
IV. Tribal studies utilize folklore to understand indigenous worldviews and customary laws.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, III, and IV

187. The following question consists of two statements — Assertion (A) and Reason (R).

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Answer the question by selecting the appropriate option.

Assertion (A): The definition of "folk" is no longer restricted to illiterate peasants.

Reason (R): Modern folklorists recognize that all human groups, including highly literate and urban ones, generate their own specific folklore.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

188. Given below are two statements regarding oracy:

Statement I: "Oracy" refers exclusively to the inability to read or write due to a lack of educational infrastructure.

Statement II: "Oracy" is a positive concept describing the distinct cultural framework, memory systems, and communicative dynamics of oral societies.

Choose the most appropriate option:

(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

189. Match List I with List II regarding core focus areas in Folkloristics:

List I: (Theoretical Field)
P. Subaltern Studies
Q. Diaspora Studies
R. Green Studies
S. Tribal Studies

List II: (Core Focus)
1. Folklore of indigenous groups and customary law
2. Folklore revealing the nature-culture continuum and TEK
3. Folklore of migration, nostalgia, and syncretism
4. Folklore as "history from below" and transcripts of resistance

(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

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190. Identify the correct statement regarding "Folklore as Data."

(A) It consists purely of the published books written by folklorists.
(B) It is synonymous with classical texts.
(C) It is an outdated concept not used in modern folkloristics.
(D) It includes tangible and intangible cultural expressions like myths, proverbs, and crafts collected from the field.

191. Identify the incorrect statement about the "Classical Vs. Folk" binary.

(A) It is an absolute binary with zero interaction between the two spheres.
(B) Classical traditions often rely on codified rules and texts.
(C) Folk traditions are generally more fluid and localized.
(D) The concepts of Universalization and Parochialization explain the exchange between them.

192. Consider the following statements about the Emergence of Folklore Studies:

I. It was deeply rooted in 19th-century Romanticism.
II. J.G. von Herder's concept of Volksgeist influenced the Grimms.
III. It began as a highly scientific, mathematical discipline.
IV. It sought to preserve the cultural heritage of the peasantry.
V. It was often linked to projects of nation-building in Europe.

Which of the above statement(s) is/are correct?

(A) I, II, IV, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

193. Which of the following theories forms an exception to the focus on "text" in folklore studies abroad?

(A) Historic-Geographic Method
(B) Performance Theory
(C) Structuralism (Propp)
(D) Oral-Formulaic Theory

194. What is the most appropriate definition of "Secondary Orality"?
(A) Oral culture that depends on electronic media for its existence.
(B) The oral traditions of children.
(C) The second time a folktale is told in a village.
(D) Oral traditions translated into written texts.

195. A researcher is comparing the plot structure of a Russian magic tale and an Indian fairy tale, focusing on the sequence of actions such as villainy, departure, and return.
The researcher is applying the framework of which scholar?
(A) Walter Ong
(B) Benedict Anderson
(C) Vladimir Propp
(D) James C. Scott

196. Analyze the cause-effect relationship in the context of Diaspora:
(A) Cause: Syncretism; Effect: Immediate and permanent return to the homeland.
(B) Cause: Nostalgia; Effect: Complete amnesia of the community's mother tongue.
(C) Cause: The singing of lullabies; Effect: Rapid and measurable economic prosperity.
(D) A community settles in a foreign land; Effect: Folklore undergoes syncretism to survive.

197. The following question is based on the scenario provided below.
A historian wishes to study the 1857 Indian rebellion. Instead of reading British military dispatches, the historian analyzes vernacular folk ballads composed by villagers during that period to understand the local sentiment and motivation.
This approach is a textbook example of which field?
(A) Green Studies
(B) Elite Historiography
(C) Subaltern Studies using folklore as an archive
(D) Structural Linguistics

198. Which of the following is a CORRECT pair regarding key figures in Indian folkloristics?
(A) Ranajit Guha – Motif-Index
(B) A.K. Ramanujan – Folktales from India
(C) Verrier Elwin – Subaltern Studies
(D) Rabindranath Tagore – Kalevala

199. Which of the following is an INCORRECT pair?
(A) William J. Thoms – Coined "Folklore"
(B) Brothers Grimm – German folktales and linguistics
(C) Elias Lönnrot – Finnish epic (Kalevala)
(D) Jacob Grimm – Coined "Popular Antiquities"

200. The concept of "Volksgeist" (Spirit of the People) was instrumental in the historiography of folkloristics. Who popularized this concept?
(A) Johann Gottfried von Herder
(B) William Thoms
(C) Sigmund Freud
(D) Karl Marx

201. Which discipline heavily intersected with the early colonial phase of folklore studies in India?
(A) Quantum Physics
(B) Aeronautics
(C) Anthropology/Ethnography
(D) Clinical Psychology

202. Consider the following statements about Green Studies:
I. It views the earth and humans as interconnected.
II. It studies how folklore encodes ecological survival strategies.
III. It asserts that nature is entirely subservient to human whims.
IV. It examines the ecological devastation reflected in contemporary folk narratives.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

203. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The shift from "Savage" to "Imagined Group" marked a democratization of folkloristics.
Reason (R): It allowed scholars to study the folklore of all people, including urban, industrial, and digital communities, rather than just "primitive" or rural groups.

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(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

204. Given below are two statements regarding tribal studies in India:
Statement I: Tribal studies in India have shown that oral epics are often deeply tied to specific geographical landscapes and sacred geographies.
Statement II: Displacing a tribe from their ancestral land has no effect on their folklore, as they simply continue performing it unchanged elsewhere.
Choose the most appropriate option:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

205. Match List I with List II regarding folklore genres and their critical analysis fields:
List I: (Folklore Genre)
P. Songs of indentured laborers (e.g., Bidesia)
Q. Myths of forest conservation and sacred trees
R. Secret songs mocking landlords
S. Creation myths of Adivasis
List II: (Field of Study)
1. Subaltern Studies
2. Tribal Studies
3. Diaspora Studies
4. Green Studies
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

206. Identify the correct statement regarding "Oracy".
(A) It relies on encyclopedias to store knowledge.
(B) It was invented after the printing press.
(C) It is an entirely solitary activity requiring no audience.
(D) It uses rhythmic patterns, repetitions, and formulas to facilitate memorization.

207. Identify the incorrect statement about the institutionalization of folklore in India.
(A) The discipline was strictly forbidden by the Indian Constitution.
(B) Regional scholars played a massive role in collecting linguistic-specific folklore.
(C) It began formally post-independence with the establishment of university departments.
(D) Organizations like the Sahitya Akademi and Anthropological Survey of India supported folklore research.

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208. Consider the following statements about Folklore Studies abroad vs. India:
I. Abroad (Europe), folklore emerged strongly tied to Romantic Nationalism and philology.
II. In India, the initial collection was largely driven by colonial administrative needs.
III. Indian nationalist leaders later used folklore to counter colonial narratives.
IV. American folkloristics heavily emphasized Performance Theory in the late 20th century.
V. Indian folkloristics has completely ignored the Subaltern perspective.
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

209. Which of the following is an exception to the subaltern groups whose folklore might be studied to understand "history from below"?
(A) Landless agricultural laborers
(B) The highest echelons of the colonial British military
(C) Marginalized tribal communities
(D) Factory workers in the early industrial period

210. What is the most appropriate reason why Alan Dundes argued that folklore should not be limited to the "peasantry"?
(A) Because every group of people, regardless of class, education, or location, has its own traditions and shared identity.
(B) Because peasants do not have any culture.
(C) Because governments banned the study of peasants.

(D) Because peasants only read printed books.

211. When assessing a "Classical" text like the Mahabharata, a folklorist realizes it contains numerous regional variations and oral interpolations.
What should the folklorist conclude?
(A) The oral variations are mistakes that should be deleted.
(B) The Mahabharata is a purely Western epic.
(C) The classical text and folk traditions are in a constant, dynamic dialogue.
(D) The text was written by a single subaltern author.

212. Analyze the cause-effect relationship of Literacy on Primary Oracy according to Walter Ong:
(A) Cause: Writing; Effect: Increased physical strength of human beings.
(B) Cause: Literacy; Effect: The immediate destruction of all human culture.
(C) Cause: The printing press; Effect: People stopped speaking entirely.
(D) Internalization of writing; Effect: Restructuring of human consciousness.

213. The following question is based on the scenario provided below.
A folklorist documents the traditional seed-saving practices and associated songs of a farming community. The folklorist argues that these songs are not just art, but an oral manual for preserving agricultural biodiversity.
Under which field does this research primarily fall?
(A) Diaspora Studies
(B) Psychoanalysis
(C) Green Studies (Eco-folkloristics)
(D) The Historic-Geographic Method

214. Which of the following is a CORRECT pair regarding definitions?
(A) Folk as Imagined Group – William Thoms
(B) Folk as Savage – 19th-century Evolutionary Anthropology
(C) Primary Oracy – Reading a PDF aloud
(D) Subaltern – The dominant elite

215. Which of the following is an INCORRECT pair?
(A) A.K. Ramanujan – Indian folktales and translation
(B) Verrier Elwin – Middle India tribal myths
(C) James C. Scott – Weapons of the Weak
(D) Richard Dorson – Coined the term "Subaltern"

216. In the context of Folklore as Data, what is the raw, unedited recording of a folk performance known as?
(A) A primary source
(B) A theoretical paradigm
(C) A secondary analytical text
(D) A synthesized conclusion

217. The transition of folklore studies from primarily collecting physical artifacts to studying intangible narratives and performance contexts represents a shift from:
(A) Ethnology to Folkloristics
(B) Subaltern to Elite
(C) Material Culture to Expressive/Performative Culture
(D) Oracy to Literacy

218. Consider the following statements on the Historic-Geographic Method:
I. It is also known as the Finnish Method.
II. It aims to reconstruct the original form (ur-form) of a folktale.
III. It traces the geographic spread and historical evolution of a tale type.
IV. It relies entirely on psychoanalyzing the storyteller's childhood.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) I, II, and IV only
(C) II, III, and IV only
(D) I, III, and IV only

219. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Diaspora folklore often features a strong element of idealization and nostalgia for the homeland.
Reason (R): The physical distance and cultural alienation experienced in the host country create a psychological need to romanticize the lost origins as a source of comfort and identity.
(A) Both A and R are true and R is the correct explanation of A.

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(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

220. Given below are two statements regarding tribal studies:
Statement I: Tribal studies in folklore only focus on communities living strictly in isolation, completely untouched by modern civilization.
Statement II: Modern tribal folkloristics also examines how indigenous groups negotiate modernity, state policies, and cultural assimilation.
Choose the most appropriate option:
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

221. Match List I with List II regarding key premises of folklore schools/approaches:
List I: (Folklore School/Approach)
P. Structuralism
Q. Psychoanalysis
R. Performance Theory
S. Historic-Geographic
List II: (Key Premise)
1. Folklore is driven by unconscious desires and archetypes
2. Folklore is a communicative event situated in social context
3. Folktales can be mapped to find their geographical and historical origins
4. Folktales share an underlying grammatical narrative structure
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-2, Q-3, R-4, S-1

222. Identify the correct statement regarding Subaltern historiography.
(A) It views colonial state documents as the only valid source of truth.
(B) It completely ignores the peasant uprisings in India.
(C) It was founded by William John Thoms.
(D) It actively critiques the colonial and elitist bias in traditional history writing.

223. Identify the incorrect statement about Green Studies in Folkloristics.
(A) It assumes that all folklore inherently advocates for the destruction of nature.
(B) It uncovers indigenous methods of biodiversity conservation.
(C) It emphasizes the interconnectedness of ecological and cultural systems.
(D) It reads folk narratives for their environmental ethics.

224. Consider the following statements about Oracy and Literacy:
I. Oral cultures use formulaic expressions to aid memory.
II. Literacy allows for the separation of the knower from the known.
III. Secondary orality is generated by electronic media like television and podcasts.
IV. Primary oracy still strictly dominates the entirety of the modern globalized world.
V. Writing facilitates complex, abstract, and analytical thinking according to Walter Ong.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

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225. Which of the following is an exception to the types of data studied in "Folklore as Data"?
(A) A compiled database of urban legends
(B) The physical script of a newly discovered classical Shakespearean play
(C) An archive of agricultural folk songs
(D) A collection of traditional riddles

226. What is the most appropriate reason why a subaltern historian would study a local village rumor from the 19th century?
(A) To demonstrate how rumors functioned as a medium of communication and mobilization.
(B) To prove that villagers were fundamentally unscientific and irrational in nature.
(C) To practice the linguistic analysis of archaic and dying regional dialects.

(D) To write a children's fantasy novel based on historical village settings.

227. You are analyzing a diasporic community's festival. The community has replaced an extinct traditional musical instrument with an electronic synthesizer, but plays the exact same ancient tunes.
What does this signify?
(A) The complete and irreversible death of their traditional folklore.
(B) The absolute triumph of primary orality in a modern technological setting.
(C) Syncretic adaptation of folklore to new technology while retaining identity.
(D) The parochialization of a Great Tradition within a migrant community.

228. Analyze the cause-effect relationship of Romantic Nationalism on Folklore Studies:
(A) The invention of the telegraph; Effect: The decline of fairy tales.
(B) The rise of global capitalism; Effect: The invention of the Historic-Geographic method.
(C) The translation of Sanskrit texts; Effect: The establishment of the Folklore Society.
(D) Belief in rural identity; Effect: Surge in collection of folktales across Europe.

229. The following question is based on the scenario provided below.
A traditional Indian classical dancer decides to learn a regional folk dance. They formalize the steps, set it to a strict classical raga, write a manual for it, and perform it in an elite metropolitan auditorium.
This is an example of which process?
(A) Primary Orality
(B) Parochialization
(C) Universalization / Classicization of a Folk Tradition
(D) Green Studies

230. Which of the following is a CORRECT pair regarding scholars and their major area of contribution?
(A) Claude Lévi-Strauss – Historic-Geographic Method
(B) Richard Bauman – Performance Theory
(C) Walter Ong – Subaltern Studies
(D) Verrier Elwin – Diaspora Studies

231. Which of the following is an INCORRECT pair?
(A) Ranajit Guha – Subaltern Studies
(B) Sarat Chandra Roy – Indian Tribal Studies
(C) McKim Marriott – Universalization and Parochialization
(D) Dan Ben-Amos – Psychoanalysis of Folklore

232. In standard Folkloristics, the term "Lore" in Folklore primarily refers to:
(A) The specific expressive materials, traditions, and knowledge generated by the group.
(B) The physical people who create traditions.
(C) The academic methodologies used to study the group.
(D) The geographical territory inhabited by the group.

233. The study of folklore in India expanded its academic footprint as an offshoot of which two departments?
(A) Physics and Chemistry
(B) Mathematics and Statistics
(C) Literature and Anthropology/Sociology
(D) Medicine and Engineering

234. Consider the following statements about Green Studies:
I. It validates "Folk science" or TEK (Traditional Ecological Knowledge).
II. It proves that folk communities are inherently immune to environmental disasters.
III. It emphasizes the sustainable harvesting practices embedded in folklore.
IV. It critically reads myths to understand the human impact on non-human nature.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) I, III, and IV only
(C) II, III, and IV only
(D) I, II, and IV only

235. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Early colonial administrators in India collected folklore purely out of a disinterested love for indigenous art.

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Reason (R): Understanding local customs, laws, and beliefs was essential for the British to effectively govern and control the Indian population.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

236. Given below are two statements regarding tribal folklore:

Statement I: Tribal folklore in India often contains narratives of resistance against dikus (outsiders) and moneylenders.

Statement II: Such narratives are completely ignored by Subaltern Studies.

Choose the most appropriate option:

(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

237. Match List I with List II regarding key associations in folkloristics:

List I: (Term)
P. ATU Index
Q. Hidden Transcript
R. Volksgeist
S. Ghotul

List II: (Key Association)
1. James C. Scott (Subaltern Resistance)
2. Aarne-Thompson-Uther (Classification of Folktales)
3. Muria Tribe (Tribal Institution)
4. J.G. von Herder (Romantic Nationalism)

(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

238. Identify the correct statement regarding "Diaspora Studies".

(A) It focuses entirely on stationary populations that have never moved.
(B) It concludes that immigrants forget their folklore within one year.
(C) It only studies the legal immigration documents of governments.
(D) It explores how transnational communities use folklore to negotiate hybrid identities.

239. Identify the incorrect statement about Subaltern Studies.

(A) It relies heavily on official state narratives as the absolute truth.
(B) It seeks to recover the agency of the oppressed.
(C) It was heavily influenced by Antonio Gramsci's theories.
(D) It views folklore as an alternative archive of peasant consciousness.

240. Consider the following statements regarding the emergence of folklore as an academic discipline:

I. It transitioned from amateur antiquarianism to rigorous academic study.
II. Establishing archives and typologies was crucial for its academic legitimacy.
III. The discipline has remained strictly focused on 19th-century peasant cultures and refuses to study modern urban life.
IV. Interdisciplinary approaches enriched the discipline in the 20th century.
V. The distinction between "data" and "study" clarified its methodological boundaries.

Which of the above statement(s) is/are correct?

(A) I, II, III, and V only
(B) I, II, IV, and V only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

241. Which of the following is an exception to the characteristics of the "Little Tradition"?

(A) Mostly oral transmission
(B) Rigorously codified in ancient written grammars and texts
(C) Localized geographical spread
(D) Maintained by the unlettered masses

242. What is the most appropriate description of "Syncretism" in Diasporic Folklore?

(A) The blending of elements from two or more distinct cultures into a new folkloric expression.
(B) The complete annihilation of the host culture.

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(C) The strict isolation of immigrant communities.
(D) The translation of an oral text into a written one.

243. You are applying Eco-folkloristics to study a tribal community in central India.
What should you primarily look for?
(A) Their proficiency in writing Sanskrit poetry.
(B) Their historical migration routes to the Caribbean.
(C) Traditional Ecological Knowledge embedded in their myths, taboos, and land-use practices.
(D) The morphological structure of their fairy tales.

244. Analyze the cause-effect relationship in the context of Subaltern folklore:
(A) Introduction of the internet; Effect: Subaltern groups immediately gained political power.
(B) Cause: Elite patronage; Effect: Destruction of all classical texts.
(C) Cause: Urbanization; Effect: The invention of structuralism.
(D) Exclusion from power; Effect: Generation of oral traditions to encode dissent.

245. The following question is based on the scenario provided below.
A scholar argues that the folklore of the African diaspora in the Americas—such as Anansi spider tales—survived the Middle Passage and adapted to critique plantation slavery, serving as a vital psychological survival tool.
This research primarily sits at the intersection of which two fields?
(A) Green Studies and Structuralism
(B) Historic-Geographic Method and Antiquarianism
(C) Diaspora Studies and Subaltern Studies
(D) Classical Literature and Primary Orality

246. Which of the following is a CORRECT pair regarding Oracy and Literacy?
(A) Albert Lord – Subaltern Studies
(B) Walter Ong – Orality and Literacy
(C) Milman Parry – Green Studies
(D) Richard Bauman – Motif-Index

247. Which of the following is an INCORRECT pair?
(A) Structuralism – Focus on narrative grammar and binary oppositions
(B) Psychoanalysis – Focus on collective unconscious and archetypes
(C) Performance Theory – Focus on folklore as a communicative event
(D) Historic-Geographic Method – Focus on performance context and audience interaction

248. The phrase "Imagined Communities," which significantly influenced the folkloric concept of the "Imagined Group," was coined by:
(A) Benedict Anderson
(B) Alan Dundes
(C) Richard Dorson
(D) Dan Ben-Amos

249. In the study of Tribal Folklore in India, what does the term 'Adivasi' most directly translate to?
(A) Urban migrants
(B) Classical scholars
(C) Original inhabitants
(D) Indentured laborers

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250. Which overarching theme unites Subaltern, Tribal, Diaspora, and Green Studies within contemporary Folkloristics?
(A) They explore the voices, identities, and agency of communities negotiating power.
(B) They all seek to prove that oral traditions are inferior to classical written literature.
(C) They all strictly apply the 19th-century Historic-Geographic method.
(D) They are all subsets of structural linguistics focused purely on grammar.

Direction : Please read the following source carefully.

In the historiography of folkloristics, the conceptualization of the term 'folk' has undergone a radical transformation, shifting from the early anthropological designation of the 'savage' to the contemporary sociological framework of an 'imagined group'. Initially, nineteenth-century scholars categorized certain populations as savage, positioning them at the lowest evolutionary rung of civilization. In this early framework, the folk were perceived as uneducated, primitive

remnants of a bygone era, isolated from modern progress. However, as the discipline evolved, this pejorative and evolutionary perspective was heavily critiqued and eventually discarded. Modern folkloristics redefines the folk not by their supposed primitiveness, but by their shared communicative networks and cultural identities. Consequently, the folk are now understood as an imagined group, a collective entity that constructs its boundaries through shared traditions, narratives, and practices, regardless of their geographical or societal positioning. This paradigm shift signifies a movement from a hierarchical categorization of human societies to a more egalitarian, dynamic understanding of cultural formations. Researchers examining this transition note that redefining the folk as an imagined group allows for the inclusion of urban, contemporary populations within folklore studies, dismantling the artificial divide between the civilized observer and the savage subject.

Based on the above source, attempt the following five questions.

251. What did the term 'savage' imply in the early anthropological frameworks of folkloristics?
(A) Advanced and complex social civilizations.
(B) Primitive isolated remnants.
(C) Modern urbanized populations.
(D) Dynamic cultural formations.

252. How does modern folkloristics primarily redefine the concept of the 'folk'?
(A) Imagined group with shared traditions.
(B) Geographically isolated and primitive society.
(C) Evolutionary step toward ultimate civilization.
(D) Strictly uneducated and rural demographics.

253. What is a key consequence of redefining the folk as an imagined group?
(A) It reinforces the evolutionary hierarchy of societies.
(B) It strictly limits folklore to rural and uneducated populations.
(C) It permits the inclusion of urban and contemporary populations.
(D) It prevents researchers from analyzing modern cultural shifts.

254. The shift from 'savage' to 'imagined group' indicates a movement toward which type of understanding?
(A) A hierarchical and static categorization.
(B) An isolated and rural identification.
(C) A strictly evolutionary and primitive model.
(D) An egalitarian and dynamic understanding.

255. In the modern paradigm, how do imagined groups construct their cultural boundaries?
(A) Through strict and total geographical isolation.
(B) Through an absence of modern social progress.
(C) Through shared narratives and traditions.
(D) Through the rejection of modern urban settings.

Direction : Please read the following source carefully.

A fundamental epistemological distinction within the historiography of folkloristics is the categorization of folklore as data versus folklore as study. When researchers approach folklore as data, they treat cultural expressions, narratives, and artifacts as raw materials. In this case, the songs, tales, and proverbs collected from a community represent static pieces of evidence that require preservation and cataloging. This data-driven approach focuses heavily on archiving and the exact documentation of traditional materials without necessarily interpreting their contextual meaning. Conversely, folklore as study represents the analytical, theoretical, and academic examination of these raw materials. It involves the critical interpretation of how and why these cultural expressions function within their specific groups. Engaging in folklore as study means analyzing the performance contexts, the transmission processes, and the underlying social dynamics that give life to the data. In academic scenarios, recognizing this dichotomy is crucial for developing robust methodologies. While treating folklore as data ensures the survival of historical cultural texts, engaging with it as study transforms those texts into dynamic insights about human behavior and societal values. The transition from mere data collection to rigorous academic study marks the intellectual maturation of the discipline.

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five questions.

256. What is the primary characteristic of treating folklore as data?
(A) Interpreting the underlying social dynamics.
(B) Cultural artifacts as static raw materials.
(C) Analyzing the performance contexts in depth.
(D) Transforming texts into behavioral insights.

257. When engaging in 'folklore as study', what is the main focus of a researcher?
(A) The exact documentation of traditional materials without analysis.
(B) The cataloging of songs and tales for basic archival purposes.
(C) The preservation of raw materials without examining transmission.
(D) The critical interpretation of how cultural expressions function.

258. How does the data-driven approach handle songs, tales, and proverbs?
(A) Evidence for cataloging and preservation.
(B) Theoretical constructs explaining social dynamics.
(C) Analytical tools for evaluating academic hierarchies.
(D) Dynamic insights into contemporary human behavior.

259. Which activity is exclusively associated with the analytical framework of 'folklore as study'?
(A) Focusing heavily on the physical archiving of artifacts.
(B) Documenting traditional materials in a static manner.
(C) Analyzing the transmission processes of the narratives.
(D) Collecting raw materials from a community untouched.

260. What does the transition from data collection to rigorous academic study represent for the discipline?
(A) Intellectual maturation of the field.
(B) Abandonment of historical cultural texts.
(C) Rejection of dynamic human behavior patterns.
(D) Restriction of methodologies to local archiving.

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Direction : Please read the following source carefully.

The debate surrounding oracy versus literacy remains a central theme in the historiography of folkloristics. Oracy refers to the transmission of knowledge, culture, and social values through spoken words, gestures, and memory. In traditional frameworks, oral communication was often viewed as highly dynamic, deeply contextual, and reliant on the physical presence of both the performer and the audience. Literacy, on the other hand, represents the preservation and dissemination of knowledge through written texts, which allows for communication across vast distances of time and space without direct human interaction. Early academic approaches often created a strict dichotomy between the two, positioning literacy as a hallmark of advanced civilization and oracy as a characteristic of simpler societies. However, contemporary case analyses in folkloristics challenge this rigid division. Researchers now observe that oracy and literacy are not mutually exclusive but frequently interact and influence one another in a continuum. Oral traditions often inform written literature, while written texts frequently re-enter the oral domain to be performed and modified by the community. Understanding this complex interplay is essential for analyzing how cultural knowledge survives and adapts in various communicative environments.

Based on the above source, attempt the following five questions.

261. How is oracy defined within the historiography of folkloristics?
(A) The dissemination of knowledge through written texts.
(B) The communication of knowledge without direct human interaction.
(C) The strict preservation of culture across vast distances of space.
(D) The transmission of culture through spoken words and memory.

262. What was the typical view of literacy in early academic frameworks?
(A) It was viewed as highly reliant on physical performer presence.
(B) It was considered a hallmark of advanced civilization.

(C) It was characterized as a feature of simpler societies.
(D) It was seen as mutually exclusive from societal advancement.

263. How do contemporary case analyses view the relationship between oracy and literacy?
(A) As a strict dichotomy with no interaction.
(B) As isolated phenomena in traditional frameworks.
(C) As an interacting continuum of mutual influence.
(D) As mutually exclusive categories of communication.

264. What is a key difference between oracy and literacy as described in the source?
(A) Literacy requires the physical presence of the performer.
(B) Oracy allows communication across vast distances of time.
(C) Literacy depends entirely on spontaneous spoken memory.
(D) Gestures and immediate physical presence.

265. According to the source, what frequently happens to written texts in traditional communities?
(A) Performed and modified in the oral domain.
(B) Permanently replace all forms of spoken knowledge.
(C) Remain completely isolated from the oral domain.
(D) Destroy the dynamic context of oral communication.

Direction : Please read the following source carefully.

The cultural dichotomy of classical versus folk constitutes a significant analytical framework within the historiography of folkloristics. Traditionally, classical culture has been defined by its adherence to formalized rules, institutional support, and codification through written treatises. It is often associated with elite segments of society, requiring rigorous, specialized training and patronage from courts or academies. In stark contrast, folk culture is typically characterized by its spontaneous, community-driven nature, transmitted informally from generation to generation without reliance on institutional frameworks. The folk domain operates on collective participation, oral transmission, and regional variations, making it highly adaptable to local contexts. Historically, academic hierarchies privileged the classical over the folk, viewing the former as refined and the latter as unpolished or subordinate. However, modern folkloristics dismantles this hierarchical valuation. Case studies examining the interaction between these two cultural spheres reveal a continuous exchange of motifs, melodies, and narratives. Folk traditions frequently serve as the foundational source material for classical compositions, while classical elements often permeate down to influence regional folk expressions. Consequently, scholars now analyze classical and folk not as isolated opposites, but as interdependent components of a broader cultural ecosystem.

Based on the above source, attempt the following five questions.

266. What is a defining characteristic of classical culture according to the traditional framework?
(A) It operates primarily through spontaneous collective participation.
(B) It requires adherence to formalized rules and written treatises.
(C) It relies entirely on informal transmission across generations.
(D) It rejects institutional frameworks and specialized training.

267. How is folk culture typically transmitted within a community?
(A) Through institutional frameworks and academies.
(B) Informally from generation to generation.
(C) Exclusively through written classical treatises.
(D) By elite segments utilizing rigorous patronage.

268. How did historical academic hierarchies view the relationship between classical and folk cultures?
(A) Classical domain as superior to the folk.
(B) Folk culture as refined and classical as unpolished.
(C) Both spheres as perfectly equal in academic value.
(D) Interdependent components of a broader

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ecosystem.

269. Modern folkloristics analyzes the classical and folk domains as:
(A) Isolated and highly antagonistic social opposites.
(B) Independent spheres devoid of any mutual exchange.
(C) Interdependent parts of a cultural ecosystem.
(D) Hierarchical layers where folk always dominates.

270. What do modern case studies reveal about motifs, melodies, and narratives?
(A) They are completely restricted to their original cultural domains.
(B) Folk traditions exclusively reject classical influences completely.
(C) Classical compositions refuse to incorporate regional expressions.
(D) There is a continuous exchange between classical and folk spheres.

Direction : Please read the following source carefully.

The emergence of folklore as an academic discipline represents a critical milestone in the historiography of folkloristics. Initially, the study of traditional narratives, customs, and beliefs was scattered across various fields such as history, philology, and antiquarianism. Early collectors were often enthusiastic amateurs who gathered cultural artifacts without a unified theoretical framework or rigorous methodological standards. These antiquarian pursuits were primarily driven by a desire to salvage remnants of a supposedly vanishing past. However, the transformation into a recognized academic discipline required the establishment of systematic research methodologies, institutional departments, and scholarly societies. The emergence of the discipline was characterized by a shift from casual observation to systematic fieldwork, classification, and theoretical analysis. Academics began to formulate standardized definitions and specialized terminology to analyze cultural phenomena objectively. This institutionalization provided folkloristics with academic legitimacy, allowing it to carve out a distinct intellectual space separate from, yet complementary to, anthropology and literature. Case evaluations of this emergence highlight how the establishment of university programs and peer-reviewed journals facilitated the critical examination of cultural traditions, transitioning the field from a romanticized hobby to a rigorous, analytical science focused on human expression.
Based on the above source, attempt the following five questions.

271. What characterized the early study of traditional narratives before folkloristics became a formal discipline?
(A) It was dominated by systematic fieldwork and peer-reviewed journals.
(B) It relied strictly on objective terminology and theoretical analysis.
(C) It was scattered across fields by amateurs lacking a theoretical framework.
(D) It was exclusively managed by university departments and scholarly societies.

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272. What was the primary motivation of early antiquarian collectors?
(A) To establish systematic research methodologies in universities.
(B) To salvage remnants of a supposedly vanishing past.
(C) To challenge the theoretical frameworks of literature.
(D) To create specialized terminology for cultural phenomena.

273. Which element was necessary for folklore to transform into a recognized academic discipline?
(A) The elimination of all theoretical analysis from research.
(B) The reliance on casual observation by enthusiastic amateurs.
(C) The rejection of standardized definitions and terminology.
(D) Systematic methodologies and departments.

274. How did the institutionalization of folkloristics impact its relationship with anthropology and literature?
(A) A distinct, complementary space.
(B) Merged entirely with anthropology as a single discipline.
(C) Forced folkloristics to abandon literary analysis completely.

(D) An academic hierarchy prioritizing literature over folklore.

275. What did the establishment of university programs and peer-reviewed journals facilitate?
(A) The return to a romanticized hobby of cultural collection.
(B) The dominance of antiquarian pursuits over objective analysis.
(C) Critical examination as a rigorous science.
(D) Preservation of cultural artifacts without any classification.

Direction : Please read the following source carefully.

The trajectory of folklore studies in abroad illustrates the diverse methodological and theoretical approaches that have shaped the international historiography of folkloristics. In various regions outside of India, the academic engagement with folklore developed in response to specific nationalistic, linguistic, and sociological imperatives. European models, for instance, initially focused heavily on philological and comparative historical methods, aiming to trace the ancient origins of oral narratives and linguistic patterns across borders. These early international studies often utilized folklore to construct national identities and validate historical continuity. Over time, the scope of folklore studies in abroad expanded significantly to incorporate functionalist and structuralist theories. Academic frameworks abroad began emphasizing the social function of folklore within a community and the underlying structural patterns of narratives. International case studies demonstrate a progressive shift from merely collecting archaic survival forms to analyzing dynamic, contemporary cultural performances in modern, urban settings. This global evolution established foundational theories that subsequently influenced folkloristics worldwide. The continuous exchange of methodologies among international scholars enriched the discipline, ensuring that folklore studies in abroad provided robust comparative models for analyzing the universal and particular aspects of human cultural expressions across different societies.

Based on the above source, attempt the following five questions.

276. What was the primary focus of early European models of folklore studies abroad?
(A) Oral origins through philological methods.
(B) Dynamic cultural performances in modern urban settings.
(C) Rejecting the concept of national identities in folklore.
(D) Focusing entirely on contemporary sociological imperatives.

277. How did early international scholars often utilize folklore studies?
(A) To dismantle structuralist theories of narrative patterns.
(B) To prevent the construction of national identity systems.
(C) To ignore linguistic patterns across regional borders.
(D) National identities and historical continuity.

278. As the scope of folklore studies abroad expanded, which theories were incorporated?
(A) Exclusively antiquarian and non-analytical theories.
(B) Functionalist and structuralist theories.
(C) Theories rejecting the social function of folklore.
(D) Methodologies avoiding narrative patterns entirely.

279. What shift is demonstrated by international case studies in modern folklore research?
(A) A shift from analyzing urban settings to collecting archaic forms.
(B) A shift away from analyzing contemporary cultural performances.
(C) Collecting archaic forms to modern performances.
(D) A shift prioritizing ancient linguistic origins over patterns.

280. What was a major benefit of the continuous exchange of methodologies among international scholars?
(A) It restricted folklore studies to isolated, regional methodologies.
(B) It prevented the application of foundational theories worldwide.
(C) It narrowed the academic focus solely to historical continuity.
(D) Robust comparative models for cultural

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expression.

Direction : Please read the following source carefully.

Folklore studies in India present a unique trajectory within the broader historiography of folkloristics, deeply influenced by the subcontinent's vast linguistic diversity and colonial history. Initially, the systematic documentation of Indian folklore was spearheaded by colonial administrators and foreign missionaries. Their primary objective was often to understand the local populace to facilitate governance and administration, treating the rich oral traditions and regional customs merely as administrative data. However, the subsequent phase of folklore studies in India was characterized by a strong nationalist response. Indigenous scholars began to reclaim their cultural narratives, utilizing folklore as a powerful tool to forge a unified national identity and resist colonial cultural hegemony. As folklore studies in India evolved into a formal academic discipline, the focus shifted toward understanding the intricate relationship between regional dialects, caste dynamics, and local religious practices. Contemporary academic inquiries in India emphasize the living, performative aspects of folklore, recognizing it as a vibrant mechanism for social commentary and community solidarity. The transition from colonial data collection to nationalist reclamation and finally to rigorous academic analysis highlights the dynamic evolution of folklore studies in India as a critical lens for understanding complex societal structures.

Based on the above source, attempt the following five questions.

281. Who spearheaded the initial systematic documentation of Indian folklore?
(A) Administrators and foreign missionaries.
(B) Contemporary academic research groups.
(C) Indigenous nationalist scholar circles.
(D) Regional performers of local customs.

282. What was the primary objective of colonial administrators when collecting Indian folklore?
(A) To forge a unified national identity.
(B) To understand the populace for governance.
(C) To resist colonial cultural hegemony.
(D) To promote local religious practices.

283. How did indigenous scholars respond during the subsequent phase of folklore studies in India?
(A) They treated regional customs strictly as administrative data.
(B) Forging national identity and resistance.
(C) They rejected the study of folklore to focus on classical texts.
(D) They adopted the administrative objectives of foreign missions.

284. What do contemporary academic inquiries into Indian folklore emphasize?
(A) The living, performative aspects of folklore as mechanisms for social commentary.
(B) The treatment of oral traditions solely as administrative data.
(C) The collection of regional dialects strictly for colonial governance.
(D) The separation of folklore from caste dynamics and religious practices.

285. The evolution of folklore studies in India can be described as transitioning through which stages?
(A) Nationalist reclamation, academic analysis, and finally colonial data collection.
(B) Academic analysis, colonial data collection, and nationalist reclamation.
(C) Colonial data collection, nationalist reclamation, and rigorous academic analysis.
(D) Indigenous governance, colonial resistance, and administrative documentation.

Direction : Please read the following source carefully.

The integration of subaltern studies into the historiography of folkloristics has fundamentally reoriented the academic approach to marginalized cultural narratives. Subaltern studies focuses on the voices, histories, and expressions of groups that have been systematically excluded from dominant historical and cultural discourses. In traditional historiography, the narratives of the elite were often presented as the definitive history, while the perspectives of the lower classes, peasants, and marginalized communities were ignored or suppressed. By incorporating subaltern studies, folkloristics challenges this elitist bias. Folklore becomes a crucial archive for recovering the lost voices of the subaltern, as their histories

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are frequently preserved not in official written records, but in oral traditions, folk songs, and community rituals. Academic cases applying this framework analyze how marginalized groups utilize folklore as a form of resistance, social critique, and identity assertion against hegemonic structures. The alignment of folkloristics with subaltern studies transforms folk narratives from simple rural entertainment into vital political and historical documents. This theoretical intersection ensures that the discipline actively uncovers the agency and resilience of non-elite populations, providing a more comprehensive and democratic understanding of cultural history and societal dynamics.

Based on the above source, attempt the following five questions.

286. What is the primary focus of subaltern studies within folkloristics?
(A) The official written records of dominant groups.
(B) The definitive history presented by the societal elite.
(C) The suppression of peasant narratives by early folklorists.
(D) Expressions and histories of marginalized groups.

287. How did traditional historiography typically treat the narratives of the lower classes?
(A) They were presented as the definitive history of the society.
(B) They were celebrated as vital political documents and records.
(C) Ignored or suppressed for elite narratives.
(D) They were rigorously archived in official written documents.

288. In the context of subaltern studies, where are the histories of marginalized groups frequently preserved?
(A) In the official historical records of the modern state.
(B) Oral traditions, songs, and community rituals.
(C) Exclusively in elite cultural discourses of the time.
(D) In the written archives of traditional historiography.

289. How do marginalized groups utilize folklore according to subaltern academic frameworks?
(A) As a mechanism to support hegemonic structures.
(B) As simple rural entertainment without political significance.
(C) As a method to eliminate non-elite populations' agency.
(D) Resistance, social critique, and identity assertion.

290. What is the ultimate effect of aligning folkloristics with subaltern studies?
(A) Folk narratives as vital political documents.
(B) It reinforces the elitist bias of historical archives.
(C) It restricts the understanding of societal dynamics to elites.
(D) It diminishes the agency and resilience of marginalized groups.

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Direction : Please read the following source carefully.

Within the historiography of folkloristics, tribal studies represents a critical domain focused on the unique cultural expressions and oral traditions of indigenous populations. Tribal studies examine the distinct ecological knowledge, mythologies, and social rituals that characterize tribal communities, differentiating them from mainstream agrarian or urban societies. Historically, academic approaches to tribal cultures often mirrored the early evolutionary frameworks, viewing these groups as isolated remnants of primitive human development. However, modern folkloristics firmly rejects this perspective. Current tribal studies approach indigenous folklore as sophisticated, highly functional systems of knowledge that are intimately connected to the community's immediate natural environment and social organization. In academic case assessments, the folklore of tribal groups is analyzed not as static relics, but as living traditions that actively negotiate contemporary challenges such as modernization and cultural assimilation. The songs, creation myths, and customary laws documented in tribal studies provide profound insights into alternative worldviews and sustainable ways of living. By focusing on these specific indigenous narratives, tribal studies enrich the broader discipline of folkloristics, ensuring that the complex, dynamic

identities and traditional knowledge systems of tribal communities are accurately represented and academically validated.

Based on the above source, attempt the following five questions.

291. What is the primary focus of tribal studies within folkloristics?
(A) The cultural expressions of mainstream urban societies.
(B) The agrarian traditions of non-tribal rural communities.
(C) Oral traditions and knowledge of indigenous groups.
(D) The modernization of elitist historical discourses.

292. How did historical academic approaches typically view tribal cultures?
(A) As isolated remnants of primitive human development.
(B) As sophisticated systems of ecological knowledge.
(C) As dynamic entities negotiating contemporary modernization.
(D) As the foundation of mainstream urban societies.

293. How does modern folkloristics view the folklore of indigenous groups?
(A) As static relics disconnected from social organization.
(B) As primitive myths incapable of addressing modern challenges.
(C) As early evolutionary stages of mainstream agrarian culture.
(D) Highly functional knowledge systems.

294. According to tribal studies, what role do traditional tribal narratives play today?
(A) They exclusively recount the past without present relevance.
(B) Negotiating challenges like assimilation.
(C) They remain entirely isolated from cultural assimilation.
(D) They reject sustainable ways of living for urbanization.

295. What significant contribution do tribal studies make to the broader discipline of folkloristics?
(A) They validate the evolutionary hierarchy of human societies.
(B) They demonstrate that tribal folklore is a static relic.
(C) Representing dynamic tribal community identities.
(D) They replace urban folklore with agrarian methodologies.

Direction : Please read the following source carefully.

The contemporary expansion of folkloristics is deeply influenced by the emergence of diaspora studies and green studies. Diaspora studies examines how cultural traditions, oral narratives, and folk practices are maintained, adapted, and transformed by communities that have migrated away from their original homelands. In these academic scenarios, folklore serves as a vital mechanism for displaced groups to maintain a connection to their roots while negotiating their identities within new cultural landscapes. The preservation of folk customs helps construct an imagined group identity across geographical boundaries. Simultaneously, green studies introduces an ecological perspective into the discipline. It investigates the intricate relationships between human cultural expressions and the natural environment. Through the lens of green studies, folklore is analyzed for its ecological wisdom, exploring how traditional tales, proverbs, and practices advocate for environmental conservation and sustainable living. Both frameworks shift the analytical focus of the discipline toward modern global challenges. While diaspora studies highlights the mobility and resilience of folk traditions in transnational contexts, green studies emphasizes the ecological consciousness embedded within cultural narratives. Together, they demonstrate the continuing relevance of folkloristics in addressing migration and environmentalism.

Based on the above source, attempt the following five questions.

296. What is the primary subject of examination in diaspora studies within folkloristics?
(A) The ecological wisdom found in agrarian traditions.
(B) The assimilation of indigenous tribes into mainstream societies.
(C) The construction of identity exclusively

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within ancient borders.
(D) Folklore of communities migrated from homelands.

297. How does folklore function for displaced groups according to diaspora studies?
(A) It acts as a vital mechanism to maintain connection to their roots.
(B) It serves to permanently erase their original cultural practices.
(C) It prevents them from negotiating identities in new landscapes.
(D) It restricts their imagined group identity to physical geography.

298. What perspective does green studies introduce into the discipline of folkloristics?
(A) A transnational focus on human migration.
(B) Relationship between culture and environment.
(C) A purely historical analysis of archaic tribal survival.
(D) A strictly economic view of cultural adaptation.

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299. Through the lens of green studies, how are traditional tales and proverbs analyzed?
(A) For their ability to reconstruct national borders.
(B) Ecological wisdom and sustainable living.
(C) For their promotion of elite cultural hegemony.
(D) For their irrelevance to modern environmental challenges.

300. What common characteristic do diaspora studies and green studies share in their impact on folkloristics?
(A) Both shift the analytical focus toward modern global challenges.
(B) Both reject the continuing relevance of folklore in modern contexts.
(C) Both emphasize the static and unchanging nature of cultural artifacts.
(D) Both focus exclusively on the primitive origins of human society.

ANSWERS

1. (B) A shift from viewing folk as savage, unlettered peasants to understanding it as any group sharing at least one common factor.
The definition of folk has evolved significantly from its nineteenth-century origins. Initially, scholars characterized the folk as isolated, primitive peasants or unlettered savages representing an earlier stage of human development. Modern folkloristics, however, views any group sharing at least one common factor as a folk group. This allows the study of diverse urban, professional, and digital communities today.

2. (B) I, II, and IV only
Early anthropologists utilized the doctrine of survivals to interpret folklore as remnants of primitive stages. Alan Dundes redefined the folk as any collective with shared traditions, regardless of literacy. Unilinear evolution influenced the savage construct by positioning Western modernity as the peak. However, modern academic definitions do not restrict folklore to agrarian societies, recognizing its presence in urban settings.

3. (C) Alan Dundes
Alan Dundes provided a landmark definition that moved beyond the restrictive nineteenth-century focus on rural peasantry. He argued that a folk group consists of any group of people who share at least one common factor, such as occupation, religion, or ethnicity. This inclusive perspective allowed folklorists to study modern, urban, and professional groups as legitimate subjects of cultural analysis.

4. (A) Both A and R are true and R is the correct explanation of A.
Nineteenth-century scholarship was deeply influenced by unilinear cultural evolution, which categorized societies into stages from savagery to civilization. Rural folk practices were viewed as irrational survivals from earlier human stages rather than living traditions. This evolutionary paradigm naturally positioned European modernity as superior, leading to the marginalization of the folk as primitive remnants of a distant and less advanced past.

5. (C) Statement I is correct but Statement II is incorrect.
The concept of an imagined group recognizes that folk identities can form around various shared interests, including digital spaces and occupations. This expansion does not imply a rejection of rural traditions; rather, it broadens the scope of the discipline. Modern folklorists continue to study rural lore while simultaneously engaging with urban and contemporary communities to understand diverse modes of cultural expression.

6. (A) P-3, Q-4, R-2, S-1
Early folklorists utilized the doctrine of survivals to view folklore as remnants of primitive stages in modern society. In evolutionary models, the savage represented the earliest developmental stage. Nationalists often romanticized the rural agrarian peasantry as the soul of the nation. Modern scholarship uses the term imagined group to describe any collective sharing a common, linked identity or shared traditions.

7. (D) It transitioned from denoting the "lower strata" to representing any cohesive cultural group.
The historical trajectory of the term folk reflects a democratization of the subject matter. Originally used to denote the lower strata or unlettered classes of a civilized nation, the term now applies to any cohesive cultural group. This transition removed the negative connotations of primitiveness and allowed for the recognition of expressive culture within all layers of modern society.

8. (C) IV, II, I, III
The conceptualization of folk began with Romantic Nationalism, focusing on the soul of the nation. This was followed by the evolutionary perspective viewing folk as savage survivals. Later, the focus shifted to folk as unlettered peasants within civilized society. Finally, modern

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folkloristics adopted the view of folk as an imagined group sharing any common factor, regardless of its size.

9. (C) Folk groups were seen as dynamic and constantly innovating new technologies.
Early anthropological theory viewed folk culture as static and traditional, often contrasting it with the dynamic and innovating nature of elite civilization. Customs were treated as fossils or survivals of earlier human history rather than as evolving practices. Scholars believed that studying these unchanging groups provided a window into the past, assuming they lacked the technological innovation found in modern societies.

10. (D) I, II, and IV only
Redefining the folk as an imagined group enabled the study of digital folklore and urban occupations. This concept aligns with Benedict Anderson's theories on collective identity. Moving away from the savage construct was essential for expanding the discipline into contemporary settings. However, early scholars did not universally view this transition as a destruction of authenticity, and the savage paradigm dehumanized subjects.

11. (D) Modern computer programmers sharing specific digital coding jokes.
Traditional nineteenth-century definitions of folk emphasized geographical isolation and rural agrarian lifestyles. Communities like remote tribes or farming villages fit this old model perfectly. However, modern computer programmers sharing digital jokes represent an exception to this antiquated view. They constitute a contemporary folk group based on shared professional interests and digital communication rather than rural isolation or lack of literacy.

12. (B) The 'savage' model failed to explain folklore in contemporary, literate, and urban settings.
The transition from the savage to the imagined group model was necessitated by the changing social landscape. The earlier model, rooted in evolutionary anthropology, could not account for the existence of folklore in literate, urban, and technologically advanced settings. Expanding the definition allowed folklorists to analyze how traditions persist and evolve in contemporary society, ensuring the discipline's continued academic relevance.

13. (C) The concept of folk as an imagined group
Modern folkloristics relies on the concept of folk as an imagined group to study communities that are not physically localized. Online gaming groups share specific traditions, like memes, which function as folklore within that collective. This theoretical framework justifies studying digital communities, as they are united by shared common factors and expressive culture, moving beyond the older requirements of rurality or isolation.

14. (D) Folk belief systems influencing specific public health behaviors.
Analyzing how traditional beliefs lead to vaccine hesitancy demonstrates the impact of folk belief systems on public health behaviors. This cause-and-effect relationship highlights the practical significance of folklore in the modern world. Rather than being harmless relics, these beliefs actively shape decisions regarding health and safety. Understanding such dynamics is crucial for healthcare providers and policy makers working with diverse populations.

15. (A) Folk as an imagined group
Expatriate workers forming bonds through shared recipes and songs demonstrate the concept of folk as an imagined group. Although they may not share personal histories or long-term social ties, their shared traditions create a sense of community. This illustrates how folkloric expressions function to build identity and connection in temporary or mobile settings, highlighting the flexibility of modern folk group definitions.

16. (B) Folk as Savage – Alan Dundes
The association of the folk as savage with Alan Dundes is incorrect because Dundes was a primary proponent of the modern, inclusive definition. He famously redefined folk as any group sharing at least one common factor, moving away from the evolutionary view of folk as primitive savages. Other pairs, such as Edward Tylor with survivals and Herder with romantic nationalism, are accurate.

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17. (B) Doctrine of Survivals – Evolutionary Anthropology
The doctrine of survivals is a key concept that originated in nineteenth-century evolutionary anthropology. Popularized by Edward Tylor, it posits that certain cultural traits are remnants of earlier stages of human development. This framework was fundamental to early folklore studies, as it provided a method for interpreting contemporary customs as clues to the primitive past, distinguishing them from modern scientific thought.

18. (A) History and Historiography
The relationship between folklore as data and folklore as study is analogous to history and historiography. Folklore as data comprises the raw materials, such as tales and songs, while folklore as study, or folkloristics, is the academic analysis of those materials. Historiography similarly refers to the study of how history is written, rather than just the historical events themselves.

19. (C) Analyze the performance context, social function, and structural motifs of the epic.
Approaching an oral epic as a subject of study requires moving beyond simple documentation. While recording and transcribing provide the raw data, folkloristics involves analyzing the performance context, social functions, and structural motifs. This analytical layer transforms raw expressive culture into systematic knowledge. By examining how the epic operates within its community, researchers fulfill the requirements of the academic discipline.

20. (D) Raw cultural expressions, artifacts, and narratives collected from a specific group.
Folklore as data refers to the raw expressive materials collected from specific groups. This includes various oral narratives, songs, proverbs, material artifacts, and traditional rituals. These items serve as the primary evidence used by scholars for analysis. Unlike the theoretical frameworks used in the study, this data represents the actual cultural products and practices found within a living or historical community.

21. (B) I, II, and IV only
Folklore as data constitutes the primary materials, while folkloristics represents the systematic academic study of these items. The two terms are not synonymous, as one refers to the object of study and the other to the discipline itself. Folkloristics emerged when scholars moved beyond mere collection to apply analytical methods and theoretical frameworks to the gathered data.

22. (C) A is true but R is false.
Folkloristics relies on folklore as its primary data source for analysis and interpretation. However, the raw data of folklore exists independently of the academic discipline. People create, perform, and transmit traditions naturally within their communities regardless of whether scholars study them. Therefore, while the discipline needs the data, the data does not depend on the discipline for its existence.

23. (A) Both Statement I and Statement II are correct.
Folkloristics is the intellectual process that transforms raw cultural expressions into systematic knowledge through rigorous classification and analysis. It goes beyond simple collection to investigate the context, performance, and social function of traditions. This dual focus ensures that the materials are not just preserved but are also understood as meaningful components of human culture and social interaction.

24. (A) P-2, Q-1, R-4, S-3
Recording a local lullaby provides raw folklore data, while analyzing structural similarities in tales represents folkloristics as an academic study. Fieldwork involves direct interaction through interviews with traditional artisans to collect information. Archiving is the process of systematically categorizing and preserving these recorded materials to ensure they remain accessible for future research and cultural preservation efforts.

25. (C) It involves the scientific and humanistic analysis of traditional expressive culture.
Folkloristics is the academic discipline dedicated to the scientific and humanistic analysis of traditional expressive culture. It is not limited to proving the historical factuality of myths, nor does it reject interdisciplinary connections. Instead, it engages with fields like anthropology and literature to understand how folklore functions.

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It values oral traditions as sophisticated cultural forms rather than inferior literature.

26. (A) II, IV, I, III
The methodological sequence of folklore study begins with identifying a folk group and formulating a research problem. This is followed by fieldwork and data collection to gather primary materials. Once collected, the texts are analyzed and interpreted through various theoretical frameworks. Finally, the findings are archived and published to contribute to the broader body of academic knowledge.

27. (D) Folkloristics was invented before any folklore data existed in human societies.
Folklore data exists naturally in human societies through oral traditions, customs, and material culture. Folkloristics, as an academic discipline, was developed much later to study these existing practices. The quality of a study relies on the accuracy of data collection, and the discipline provides the tools to decode that data. Therefore, the data preceded the scientific study of it.

28. (A) I, II, III, and V only
The term folkloristics was popularized to distinguish the academic study from the folklore materials themselves. Early collectors frequently edited data to suit elite tastes, but modern standards demand strict verbatim transcription. The discipline is highly interdisciplinary, drawing from both the humanities and social sciences. This distinction underscores that the academic study of folklore requires specialized, professional training.

29. (C) A published academic textbook on structuralism
Folklore as data consists of traditional expressions and artifacts generated by a folk group, such as quilt patterns, proverbs, and rituals. An academic textbook on structuralism is a product of formal scholarship and belongs to the study of folklore rather than the data itself. It provides theoretical analysis but is not a raw expression of traditional communal culture.

30. (D) Folklore is cultural expression, while folkloristics is the academic study of it.
The most accurate distinction is that folklore refers to the cultural expressions, traditions, and lore of a group. Folkloristics is the formal academic discipline that analyzes, classifies, and interprets these expressions. This separation clarifies the difference between the object of research and the methodological framework used to investigate it, moving beyond outdated or overly restrictive definitions.

31. (A) Compare the motifs and analyze how regional contexts alter the narrative.
In folkloristics, the transition from data collection to study involves analysis and interpretation. Comparing motifs across different versions of a tale allows a researcher to understand how various regional and social contexts influence the narrative. This analytical step moves beyond simple preservation or memorization, providing insights into the dynamics of tradition, cultural variation, and the process of storytelling.

32. (B) It allowed capturing performance nuances, shifting study from text to performance.
The invention of the audio recorder revolutionized folkloristics by allowing researchers to capture the exact sounds and nuances of a performance. This technological advancement shifted the focus of the discipline from analyzing static, written transcripts to studying the dynamic elements of live performance. It enabled scholars to examine how tone, rhythm, and audience interaction contribute to the meaning of folklore.

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33. (B) The antiquarian tampered with the raw data, destroying its authenticity and contextual value.
Modern folkloristics emphasizes the importance of preserving raw data in its authentic form. By rewriting lyrics to remove vulgarity, the nineteenth-century antiquarian destroyed the original context and integrity of the folk songs. Such tampering prevents future scholars from understanding the true social and cultural environment of the performance, highlighting the necessity of objective and verbatim documentation in research.

34. (A) Archiving – Systematic preservation of collected folklore data
Archiving is the process of systematically preserving collected folklore data for future access and research. This definition correctly identifies the operational function of the concept. Other pairs are incorrect because folklore as data refers

to the raw materials, and folkloristics is the study. Participant observation is a fieldwork method involving immersive interaction rather than just reading historical library documents.

35. (C) Historic-Geographic Method – Folklore as Data
The historic-geographic method is a theoretical approach and analytical tool used in folkloristics, making it part of the study rather than the data itself. Folklore as data consists of primary materials like oral epics. Tools like the Motif-Index are used for analysis within the discipline. Understanding this distinction is essential for identifying whether a term refers to information or methodology.

36. (D) The oral culture of persons totally untouched by any knowledge of writing or print.
Walter Ong defines primary oracy as the state of culture among people who have no knowledge of writing or print. In such societies, communication and the preservation of knowledge rely entirely on oral transmission and memory. This form of oracy is fundamentally different from the communication styles of literate societies, as it shapes a distinct way of thinking and organizing information.

37. (C) Walter Ong
Walter Ong is the scholar most prominently associated with the theoretical distinction between oracy and literacy. His work explores how the transition from oral to written communication fundamentally restructures human consciousness. He analyzed how literate cultures store and process knowledge differently than primary oral cultures, highlighting the profound impact of writing technologies on the development of human thought and society.

38. (B) I, II, and IV only
Oral cultures rely on memory and mnemonic devices to retain knowledge, while literate cultures utilize abstract reasoning independent of immediate context. The introduction of writing restructured human consciousness by changing how information is stored. It is incorrect to claim that oral cultures are incapable of complex thought; they simply organize and transmit their complex philosophies through different, non-textual structural methods.

39. (A) Both A and R are true and R is the correct explanation of A.
Oral traditions utilize repetition, formulas, and rhythmic patterns as essential cognitive tools. In societies without written records, these techniques facilitate the memorization and transmission of cultural knowledge across generations. These acoustic methods ensure that information remains stable and retrievable, demonstrating how the structure of oral expression is directly shaped by the functional requirements of human memory in a non-literate environment.

40. (C) Statement I is correct but Statement II is incorrect.
Secondary orality refers to the oral communication sustained by modern electronic media, such as radio and television. While it resembles primary orality in its spoken nature, it is fundamentally different because it depends on the existence of writing and print for its production and organization. Therefore, secondary orality is not identical in function or structure to the orality of non-literate societies.

41. (A) P-3, Q-1, R-2, S-4
Primary orality describes a culture entirely untouched by writing, whereas literacy restructures consciousness by externalizing memory through text. Secondary orality refers to oral culture that is dependent on electronic media. Mnemonic devices, such as rhymes and formulas, are essential tools used in oral societies for memory retention. This mapping correctly identifies the core characteristics of Walter Ong's communication theories.

42. (A) Oral narratives are characterized by fluidity and variability in their performance.
Unlike written literature, which is fixed in a static text, oral narratives are characterized by fluidity and variability. Each performance of an oral story can change depending on the narrator and the audience context. This dynamic nature allows oral traditions to remain relevant and adaptable, possessing their own internal structural complexity that is distinct from the formal rules of written literature.

43. (A) I, II, IV, III
The chronological appearance of communication modes begins with primary oracy, followed

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by chirographic culture using handwritten manuscripts. The development of the printing press led to typographic or print culture. Finally, secondary orality emerged with the advent of electronic media like radio and television. This sequence reflects the historical evolution of how human societies have recorded and transmitted their collective knowledge.

44. (B) The advent of literacy completely eradicated all oral traditions globally.
Literacy did not eradicate oral traditions; rather, it changed how they function. Many oral traditions continue to thrive alongside written and electronic media. Oral communication remains primarily face-to-face and highly values performer-audience interaction. While literacy allows for exact textual reproduction, it coexists with oral modes, and many societies utilize both systems simultaneously for different social and cultural purposes.

45. (A) I, II, III, and V only
Oral cultures utilize additive and aggregative expressions, and their thought processes are typically situational rather than abstract. They rely heavily on communal engagement and bodily communication. It is incorrect to say they lack improvisation; in fact, oral performance often involves significant creative variation. These characteristics highlight how the absence of writing necessitates specific cognitive and social strategies for preserving knowledge.

46. (D) The marginalization of oral knowledge and indigenous memory systems.
A significant negative consequence of the transition to literacy is the marginalization of oral knowledge and indigenous memory systems. As written records become the primary authority, traditional oral ways of knowing are often dismissed as unreliable or inferior. This can lead to the loss of unique cultural perspectives and historical narratives that were preserved through complex oral traditions for generations.

47. (A) They exist on a continuum where oral and written modes continually interact.
In contemporary society, oracy and literacy are not mutually exclusive; they exist on a continuum and continually interact. People use both modes in various aspects of daily life, such as reading a script for a speech or discussing written news orally. Literacy has not replaced oracy, and oral communication remains a vital and sophisticated tool for all members of society.

48. (B) These elements act as cognitive tools aiding the performer's oral composition.
According to oral-formulaic theory, recurring epithets and descriptive blocks are not signs of a lack of imagination. Instead, they serve as essential cognitive tools that aid the performer during oral composition. These formulas provide a rhythmic and structural framework, allowing the narrator to build complex stories in real-time while maintaining the meter and flow of the oral epic.

49. (B) Cause: Introduction of writing; Effect: Reliance on internal memory decreased as texts served as external memory storage.
The introduction of writing fundamentally changed human memory by providing an external means of storage. As people began to rely on written texts to preserve information, the necessity for the intensive internal memorization required in primary oral cultures decreased. This shift allowed for the preservation of vast amounts of data but altered the cognitive processes and memory techniques used by individuals.

50. (A) Impact of literacy shifting transmission from performative oracy to textual archiving.
This scenario illustrates the impact of literacy as it shifts cultural transmission from active, performative oracy to static textual archiving. When younger generations begin writing down genealogies, the traditional need for mnemonic devices and oral performance declines. This process changes how knowledge is valued and transmitted, often leading to a decrease in the traditional performance arts associated with those oral records.

51. (A) Milman Parry – Oral-Formulaic Theory
Milman Parry, along with Albert Lord, developed the oral-formulaic theory through their study of Balkan epics. This theory explains how oral poets use traditional formulas to compose long narratives during performance. Other pairs are incorrect: Walter Ong focused on oracy and literacy, not subaltern theory; Albert Lord did not

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develop the imagined group concept; and Jack Goody studied literacy's effects.

52. (D) Secondary Orality – Cave paintings
Secondary orality refers to the orality of the electronic age, such as radio and television, which depends on writing. Cave paintings are a form of early visual communication, not secondary orality. Other pairs are correct: primary orality involves cultures without writing, print culture started with the Gutenberg revolution, and chirographic culture refers to the period of handwritten manuscripts before the press.

53. (C) Great Tradition vs. Little Tradition
The dichotomy between classical and folk traditions is central to Robert Redfield's conceptualization of the Great and Little Traditions. This model explains the cultural dynamics between the elite, text-based practices of a civilization and the localized, oral traditions of the peasantry. It provides a framework for understanding how these two levels of culture coexist and interact within a complex, unified society.

54. (B) Classical Tradition
The classical tradition refers to cultural practices that are dominant, institutionalized, and typically based on codified texts. These traditions often receive patronage from the elite and are maintained through formal education and religious or state institutions. This contrasts with folk traditions, which are usually informal, oral, and localized, operating within the everyday lives of the general population without formal codification.

55. (B) I, II, and IV only
Classical traditions are codified and institutionalized, while folk traditions are oral and localized. In India, Sanskritization is a clear example of folk traditions adopting classical elements to gain social status. It is incorrect to say these traditions operate in strict isolation; in reality, they are constantly interacting and influencing each other through various social and cultural exchange processes.

56. (A) Both A and R are true and R is the correct explanation of A.
The boundaries between classical and folk traditions are permeable, allowing for a continuous exchange of cultural elements. Elements from folk culture can be elevated into the classical domain through institutionalization, while classical practices often filter down into folk traditions, where they are adapted to local contexts. This dynamic interaction ensures that both traditions remain living, evolving parts of a society's culture.

57. (A) Both Statement I and Statement II are correct.
Folk arts are typically transmitted through informal apprenticeships and active community participation, emphasizing hands-on learning within a social context. In contrast, classical arts generally require formal institutional training and adherence to established aesthetic rules and codified systems. Both statements accurately describe the different methods of transmission and the structural nature of these two distinct levels of artistic expression.

58. (A) P-3, Q-4, R-1, S-2
The Great Tradition refers to the pan-regional, institutionalized culture of the elite, while the Little Tradition represents localized peasant culture. Classical music is characterized by formal transmission and structured, text-based rules. Folk music, such as work songs and lullabies, is typically transmitted informally through community practice. This mapping reflects the sociological and cultural distinctions established in the study of complex civilizations.

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59. (D) The integration of local folk elements into the pan-regional Great Tradition.
Universalization is a process where local folk elements are integrated into the pan-regional Great Tradition. This interaction shows that classical traditions are not static; they evolve by absorbing and formalizing local traditions. It is incorrect to view classical traditions as inherently superior or folk traditions as rigid. Instead, there is a complex, two-way exchange that shapes the overall cultural landscape of a society.

60. (A) I, II, III, IV
The process of universalization typically begins with a local folk deity being worshipped in a

specific village. Over time, regional elites may recognize and patronize the deity, leading to its integration into the pan-regional classical pantheon. Finally, formal texts and scriptures are composed to codify the deity's status. This sequence illustrates how localized traditions can move into the institutionalized Great Tradition.

61. (C) Folk traditions are entirely immune to change.
Folk traditions are dynamic and constantly evolving through local performance and interaction with other cultural spheres. It is incorrect to describe them as immune to change. Power dynamics often influence what is labeled as classical or folk, and classical traditions rely heavily on textual authority. The Little Tradition continues to work itself out through the creative agency of the people who practice it.

62. (A) I, II, III, and IV only
Robert Redfield's model explains the relationship between the Great Tradition of the elite and the Little Tradition of the unlettered. The Great Tradition is maintained in formal institutions, while the Little Tradition persists in the everyday lives of village communities. This model does not suggest biological differences; instead, it focuses on the sociological and cultural interactions within a complex civilization.

63. (A) A village storytelling tradition that has recently been adopted by a national television network and heavily scripted.
When a village storytelling tradition is adopted by a national network and heavily scripted, it moves toward the classical sphere through institutionalization and formalization. This represents an exception to the strict categorization of folk, as it loses its informal, oral nature. Other examples, like the Natyashastra or Sanskrit grammar, are already established classical forms that rely on codified rules and texts.

64. (B) Parochialization
Parochialization is the term used to describe the downward diffusion of elements from the Great Tradition into the Little Tradition. During this process, classical elements are adapted and modified to fit local contexts and meanings. This is the opposite of universalization and demonstrates how elite cultural practices are reinterpreted by local communities, highlighting the permeability of the boundaries between different cultural levels.

65. (B) Parochialization
This case demonstrates parochialization, where a classical element, like a Sanskrit mantra, is modified and applied to a localized, practical folk purpose. By incorporating local dialect and changing the mantra's function to curing cattle disease, the community has adapted a Great Tradition element into their Little Tradition. This reflects how high-culture elements are reinterpreted and localized through everyday community practice.

66. (A) Cause: Elite control of cultural institutions; Effect: Marginalization of folk arts as 'lesser' or 'primitive'.
Cultural hegemony occurs when the elite control major cultural institutions, allowing them to dictate aesthetic and social values. This control often leads to the marginalization of folk arts, which are labeled as lesser or primitive compared to the institutionalized classical arts. This cause-and-effect relationship explains how power dynamics shape the categorization and status of different cultural expressions within a society.

67. (C) The institutionalization and classicization of a folk tradition for national purposes.
This scenario describes the institutionalization and classicization of a folk dance. By formalizing the steps and presenting the dance on an international stage as national heritage, the government transforms a localized tradition into a symbol of the Great Tradition. This process often involves stripping away the original informal context to create a more polished, state-sanctioned version of the cultural expression.

68. (D) Universalization – Little Tradition moving to Great Tradition
Universalization is the correct term for the process where elements of the Little Tradition move into and are adopted by the Great Tradition. Sanskritization refers to local groups adopting high-caste classical practices to improve their social standing. Hegemony involves the dominance of one group's values over others, and parochialization describes the localization

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of classical elements. This mapping accurately reflects key cultural processes.

69. (C) Walter Ong – Classical Hegemony
Walter Ong is primarily known for his work on oracy and literacy, not classical hegemony. Robert Redfield developed the Great and Little Traditions model, and McKim Marriott introduced the concepts of universalization and parochialization. M.N. Srinivas is famous for the concept of Sanskritization in India. These scholars provided essential frameworks for understanding the interaction between different levels of culture.

70. (B) William John Thoms
William John Thoms coined the term folklore in 1846. Writing under the pseudonym Ambrose Merton in the journal The Athenaeum, he proposed the word to replace the more cumbersome phrase popular antiquities. This new term helped to define a specific field of study focused on the traditional beliefs, customs, and tales of the common people, marking a significant milestone in the discipline.

71. (D) Popular Antiquities
Before the term folklore was introduced, the study of traditional customs and lore was most commonly referred to as popular antiquities. This phrase reflected an interest in the relics and remnants of the past preserved by the common people. Thoms' invention of the word folklore provided a more concise and distinct English name for this area of academic and literary investigation.

72. (A) I, II, and III only
William John Thoms coined the term folklore to replace popular antiquities in the nineteenth century. Initially, the discipline focused heavily on collecting and preserving remnants of the past as part of national heritage efforts. It did not emerge in the twentieth century as a branch of computer science, as it is a much older field rooted in antiquarianism and romantic nationalism.

73. (A) Both A and R are true and R is the correct explanation of A.
Romantic nationalism in the eighteenth and nineteenth centuries was a major driver for the emergence of folklore studies. Intellectuals believed that the authentic identity and soul of a nation were found in the oral traditions of the peasantry rather than in elite culture. This belief led to a widespread effort to collect and study folk materials as a way to define national character.

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74. (D) Statement I is incorrect but Statement II is correct.
The Brothers Grimm did not collect folktales solely for children's entertainment; their primary motivation was academic and nationalist. They aimed to study Germanic linguistics and mythology to reconstruct an ancient national identity. While their tales became popular with children, their work was a serious scholarly effort that laid the foundations for comparative folktale study and linguistic research in Germany and beyond.

75. (A) P-2, Q-3, R-4, S-1
William John Thoms coined the term folklore, while Johann Gottfried von Herder proposed the concept of Volksgeist. The Brothers Grimm were pioneers in comparative folktale and linguistic study, and Elias Lönnrot compiled the Finnish national epic, the Kalevala. These individuals made foundational contributions that shaped the development of folklore studies as a distinct academic discipline in Europe during the nineteenth century.

76. (B) Early folklorists were antiquarians who collected lore as museum pieces.
In its early academic phase, folklore study was closely linked to antiquarianism. Collectors viewed folk traditions as quaint, fragmented relics of the past and gathered them much like museum pieces. They were less interested in living performance and more focused on preserving what they perceived as vanishing historical artifacts. This approach was deeply influenced by the nationalist and romantic movements of the nineteenth century.

77. (A) II, III, I, IV
The historical emergence of folkloristics began with Herder's writings on Volksgeist, followed by the publication of the Brothers Grimm's collection. Later, William John Thoms coined the term folklore in 1846. Finally, the establishment of the Folklore Society in London in 1878 marked the formal institutionalization of the discipline.

This timeline shows the progression from romantic philosophy to systematic collection and institutional support.

78. (D) The discipline was established to eradicate superstitions and ban folklore entirely.
Folklore studies emerged as a response to the social changes of the Industrial Revolution, with scholars fearing that traditions would vanish due to urbanization. The discipline overlapped with evolutionary anthropology but was not established to eradicate folklore. Instead, it sought to preserve and study oral traditions as valuable cultural heritage, reflecting an interest in the past and national identity rather than active suppression.

79. (A) I, II, III, and V only
The English Folklore Society was founded in 1878, and early scholars debated whether the field belonged to literature or anthropology. Rigorous methods like the historic-geographic approach were developed, and the American Folklore Society was later established. Nationalism played a significant role in the spread of the discipline across Europe, as folklore was seen as a key component of national identity and heritage.

80. (B) Studying contemporary cyber-culture
Nineteenth-century folklore collectors were primarily motivated by preserving national heritage, finding the origins of myths, and rescuing traditions they feared were vanishing. Studying contemporary cyber-culture is a modern focus that did not exist during the early phase of the discipline. The early focus was almost entirely on rural, historical, and oral traditions as relics of an earlier, more authentic stage of human development.

81. (B) Viewing folklore items as quaint, fragmented relics of a dead and distant past.
The antiquarian approach treated folklore as a collection of quaint relics from a distant past. Scholars following this method were primarily interested in gathering fragments of traditions to preserve them as historical curiosities. They did not focus on performance nuances or social psychological impacts. Instead, they viewed the folk as keepers of an ancient culture that was slowly being lost to modernity and industrialization.

82. (A) To record their tales to reconstruct an idealized, ancient national mythology and linguistic history.
Following the Brothers Grimm's methodology would involve collecting peasant tales to reconstruct an ancient national mythology. Early folklorists believed that oral traditions contained the linguistic and cultural roots of their nation. Their objective was to gather these stories to create a unified sense of historical identity, rather than analyzing socio-economic disparities or focusing exclusively on performance gestures and audience reactions.

83. (C) Industrialization causing anxiety over the loss of rural culture; Effect: Systematic study.
The rapid industrialization of the nineteenth century caused significant anxiety among intellectuals about the potential loss of traditional rural culture. This concern led to the systematic study and collection of folklore as scholars sought to preserve what they viewed as vanishing national heritage. This cause-and-effect relationship was central to the birth and early development of folkloristics as an academic and literary pursuit.

84. (D) William John Thoms
This case mirrors the historical action of William John Thoms, who suggested the word folklore to replace the clunky phrase popular antiquities. His goal was to provide a legitimate and specific name for the study of traditional beliefs and customs. This act of naming helped to formalize the field and attract more scholarly attention to the cultural expressions of the common people.

85. (C) Popular Antiquities – The term predating 'Folklore'
Popular antiquities is the correct term that was used before the word folklore was coined in 1846. Other pairs are incorrect: Volksgeist is associated with Herder and Romantic Nationalism, Kinder- und Hausmärchen was published by the Brothers Grimm, and the Folklore Society was founded in London, not India. Understanding these historical terms and their origins is fundamental to the study of folkloristics.

86. (B) Jacob Grimm – Coined "Popular Antiquities"
Jacob Grimm did not coin the term popular antiquities; it was the standard English phrase

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used before William John Thoms invented the word folklore. Thoms coined folklore, Herder is associated with Romantic Nationalism, and Elias Lönnrot compiled the Kalevala. This correction is important for identifying the specific contributions and historical context of the early pioneers in the field of folklore studies.

87. (D) The Historic-Geographic Method (Finnish Method)
The historic-geographic method, often called the Finnish method, was developed to trace the historical evolution and geographical spread of folktales. By comparing all known variants of a story, researchers attempt to identify its original form and its migration routes. This rigorous methodology provided one of the first systematic ways to analyze oral traditions on a global scale, focusing on the history of the text.

88. (A) Vladimir Propp
Vladimir Propp is credited with establishing the structural study of folktales through his analysis of Russian magic tales. He focused on the morphological structure of narratives rather than their historical origins. His work identified universal functions performed by characters, laying the foundation for modern narratology and influence subsequent generations of scholars in the field of folklore and literary theory.

89. (A) I, II, and III only
The Finnish method was developed by the Krohns, while Vladimir Propp identified thirty-one functions in magic tales. Performance theory shifted the focus from text to the context of the telling. It is incorrect to claim that Claude Lévi-Strauss applied Marxist theory to fairy tales; instead, he is famous for his structuralist analysis of myth, focusing on binary oppositions and the human mind.

90. (A) Both A and R are true and R is the correct explanation of A.
Performance theory treats folklore as a dynamic event rather than just a static text. Scholars like Bauman and Ben-Amos argued that the meaning of folklore is generated through its active communication in specific social contexts. This approach emphasizes the role of the performer, the audience, and the immediate environment, moving beyond simple textual analysis to understand folklore as a living process.

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91. (A) Both Statement I and Statement II are correct.
The psychoanalytical approach to folklore was heavily influenced by Freud and Jung. Carl Jung's concept of the collective unconscious and archetypes provided a framework for explaining the presence of universal motifs in mythology across different cultures. Both statements are correct, as they reflect the application of psychological theories to understand the deeper, symbolic meanings and mental processes reflected in traditional narratives.

92. (A) P-2, Q-1, R-4, S-3
Kaarle Krohn is associated with the historic-geographic method, and Vladimir Propp developed morphological structuralism. Claude Lévi-Strauss is known for paradigmatic structuralism in myths, while Dan Ben-Amos pioneered performance and contextual theory. This mapping correctly identifies the diverse theoretical schools and their prominent overseas representatives, showing the evolution of the discipline from tracing origins to analyzing internal structures and social contexts.

93. (C) They created the standard classification systems for folktale types (AT/ATU Index) and motifs.
Antti Aarne and Stith Thompson made a foundational contribution by creating the standard classification systems for folktales and motifs. The Aarne-Thompson (AT) and later the Aarne-Thompson-Uther (ATU) indexes allow scholars to categorize and compare stories from around the world. These tools are essential for comparative research, providing a universal language for identifying specific plot types and recurring narrative elements across cultures.

94. (D) He focused on historical origin and geographical spread rather than structure.
Vladimir Propp's work was focused on the internal morphological structure of tales rather than their historical or geographical origins. He identified thirty-one functions that characters perform in Russian magic tales and argued that their sequence is always identical. His research moved the discipline away from the historic-geographic method toward structural analysis,

providing a new way to understand the grammar of storytelling.

95. (A) I, II, III, and IV only
Folklore studies overseas evolved from nineteenth-century evolutionary theories to the historic-geographic method and later to structuralism and psychoanalysis. Recent decades have seen a shift toward contextual, performance, and feminist approaches. It is incorrect to say that folklore studies were abandoned in the twenty-first century; rather, the field continues to evolve and integrate with contemporary cultural and digital studies in universities.

96. (B) Tracing the chronological migration route of a tale from Europe to Asia (Historic-Geographic)
Tracing the migration routes of a tale is a characteristic of the historic-geographic method, not structuralism. Structuralist approaches, such as those of Lévi-Strauss and Propp, focus on the internal relationships and narrative grammar of the text. Structuralism seeks to identify binary oppositions or sequences of functions rather than reconstructing the historical movement or origin of a story across different geographical regions.

97. (B) The smallest element in a tale having the power to persist in tradition.
Stith Thompson defined a motif as the smallest element in a tale that has the power to persist in tradition. A motif can be an object, a character type, or a single incident that appears repeatedly across different stories. This concept is distinct from a full tale type and serves as a fundamental unit for indexing and comparing the components of various traditional narratives.

98. (A) Lévi-Straussian Structuralism
The scholar is applying Lévi-Straussian structuralism by analyzing the trickster myth through binary oppositions. Lévi-Strauss argued that myths function to mediate between opposing forces like life and death or nature and culture. This approach looks for the underlying deep structure and symbolic meaning of a myth rather than focusing on its historical origin, geographical spread, or the social context of its performance.

99. (C) Dissatisfaction with treating folklore as dead text; Effect: Study of social context.
The shift to performance theory in the 1970s was driven by a dissatisfaction with treating folklore as a static, dead text. Scholars wanted to understand how folklore functions as a living communicative event. This led to a focus on the social context, the performer's skills, and audience interaction, moving the discipline toward a more dynamic and sociolinguistic understanding of expressive culture.

100. (D) Performance Theory
This researcher's methodology is rooted in performance theory because it focuses on the event of storytelling rather than just the text. By recording laughter, tone, and audience interaction, the researcher examines how folklore is co-created in a specific social context. This approach views the performance as a dynamic process where the meaning is generated through the interaction between the performer and their environment.

101. (C) Max Müller – Solar Mythology
Max Müller is famously associated with the theory of solar mythology, which proposed that ancient myths were originally descriptions of celestial phenomena like the sun. Milman Parry developed oral-formulaic theory, while Stith Thompson created the motif-index. Richard Dorson is known for his work on American folklore and coining the term fakelore. This correct pair identifies a major school of thought in nineteenth-century folklore study.

102. (B) Type Index – Sigmund Freud
Sigmund Freud is known for psychoanalysis, not for creating a folktale type index. The folktale type index is primarily associated with Antti Aarne and Stith Thompson. Other pairs are correct: Thompson created the motif-index, Vladimir Propp wrote the morphology of the folktale, and Claude Lévi-Strauss authored the structural study of myth. This identification corrects a common misconception regarding these scholars' specific contributions.

103. (D) British colonial administrators and European missionaries
The initial phase of folklore studies in India was dominated by British colonial administrators and

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European missionaries. Administrators collected lore to understand local customs for governance, while missionaries used it to aid their religious work and language learning. These early efforts provided the first major documented collections of Indian folklore, although they were often shaped by the specific goals and perspectives of the colonial period.

104. (A) Richard Carnac Temple
Richard Carnac Temple is the author of the extensive compilation The Legends of the Panjab, published in the late nineteenth century. His work is a significant contribution to the documentation of oral traditions in North India. Other scholars like William Crooke and George Grierson also made important contributions, but Temple is specifically recognized for this major three-volume collection of regional heroic narratives and songs.

105. (B) I, II, and IV only
Colonial administrators and missionaries collected folklore for governance and proselytization, and William Crooke authored a major work on the folklore of Northern India. It is incorrect to say that nationalist leaders ignored folklore; in fact, many used it as a tool for building national identity. This early phase provided a wealth of data that later scholars would re-evaluate from diverse academic and nationalist perspectives.

106. (A) Both A and R are true and R is the correct explanation of A.
Indian nationalist leaders utilized folklore as a powerful tool to foster a shared national identity and resist colonial hegemony. They believed that folk songs and theatre represented the authentic voice of the people. By celebrating indigenous traditions, they aimed to build pride and unity among the Indian masses, using folklore as a medium for communicating political messages and cultural resistance.

107. (C) Statement I is correct but Statement II is incorrect.
Rabindranath Tagore was a major figure in the appreciation of Bengali folk literature and Baul songs. He valued folklore for its aesthetic and nationalist qualities, viewing it as a vital expression of the human spirit and national soul. He did not treat it as mere administrative data; instead, he encouraged the collection and creative integration of folk elements into modern Indian art and literature.

108. (A) P-3, Q-2, R-4, S-1
George Grierson conducted the Linguistic Survey of India, and R.C. Temple compiled The Legends of the Panjab. Verrier Elwin did extensive work on tribal folklore in Central India, and A.K. Ramanujan is known for his structural analysis and collections like Folktales from India. This mapping correctly links these influential scholars with their specific and diverse contributions to the field of Indian folkloristics.

109. (C) Folklore studies slowly gained academic legitimacy, often emerging from literature and anthropology departments.
After independence, folklore studies in India gradually gained academic legitimacy. Rather than being established in technical institutes, the discipline often grew within existing literature, anthropology, and sociology departments. Post-independence scholars moved away from colonial administrative methods, developing indigenous frameworks and adopting modern theoretical approaches to study the rich regional and tribal traditions of the country in a systematic way.

110. (B) III, I, II
The historical phases of folklore studies in India began with the missionary and administrator phase during the colonial period. This was followed by the nationalist phase, where folklore was used for identity and resistance. Finally, the academic and institutional phase emerged, marked by the establishment of university departments and the application of modern theoretical frameworks to study Indian oral traditions systematically.

111. (A) Nationalists aimed to prove that Indian folklore was entirely derived from British literature.
During the nationalist phase, scholars and writers aimed to highlight the unique and indigenous roots of Indian folklore rather than its derivation from British literature. They published collections of native lore to showcase regional identities and celebrated folklore as the authentic voice of the masses. This period saw

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folklore being used actively in movements like Swadeshi to resist colonial cultural imperialism and build national pride.

112. (A) I, II, III, and IV only
Nehru supported the Anthropological Survey of India, and Zhaverchand Meghani and Devendra Satyarthi were major figures in collecting regional folk songs. Stuart Blackburn has extensively researched South Indian oral epics. It is incorrect to say that Indian folkloristics has no intersection with literature; in fact, the two disciplines have a long and productive history of interaction and mutual influence in the Indian academic context.

113. (B) Empowering the Indian peasantry to overthrow the British Empire
British colonial administrators collected Indian folklore to aid in the administration of justice, understand local customs for legal codes, and map linguistic diversity. They did not intend to empower the peasantry to overthrow the empire. Their goal was effective governance and control, and their collections provided the necessary data to navigate the complex social and cultural landscape of the subcontinent during the colonial era.

114. (A) He translated regional tales, showing they offer alternatives to classical texts.
A.K. Ramanujan's major contribution was showing how regional folk tales offer alternative perspectives to the classical Great Traditions. Through his translations and analysis, he demonstrated the sophistication of oral traditions and their dynamic relationship with written literature. He did not focus exclusively on Sanskrit texts or administrative data, nor did he apply Marxist economics to all myths; instead, he championed the value of the Little Tradition.

115. (C) A text filtered through a colonial gaze, collected primarily for hegemonic control.
Modern folklorists should critically approach colonial-era texts as documents filtered through a colonial gaze. These collections were often gathered to help administrators understand the native mind for the purpose of hegemonic control and governance. While they provide valuable data, they also reflect the biases and objectives of the collectors, requiring careful analysis to separate the folklore from the colonial interpretation.

116. (D) Resistance to British cultural imperialism; Effect: Turn to village folklore.
The nationalist phase of Indian folkloristics was driven by a desire to resist British cultural imperialism. This resistance led intellectuals to turn to village folklore as a source of authentic Indian identity and national pride. This cause-and-effect relationship explains the surge in folklore collection and the use of folk idioms in regional literature and political movements during the early twentieth century across the Indian subcontinent.

117. (C) Rabindranath Tagore during the nationalist revival.
This case aligns with the ideology of Rabindranath Tagore, who deeply appreciated the songs of wandering bards and valued folk philosophy. During the nationalist revival, he argued that the true heart of Indian culture lay in these oral traditions rather than in elite Western education. He saw folklore as a vital, living expression of national identity and a source of inspiration for modern artistic and literary creation.

118. (B) Folk-Tales of Bengal – Lal Behari Day
Lal Behari Day published the influential collection Folk-Tales of Bengal in the nineteenth century. Other pairs are incorrect: Richard Temple, not Meghani, wrote The Legends of the Panjab; Verrier Elwin, not Ramanujan, worked extensively on Baiga tribal lore; and George Grierson was responsible for the Linguistic Survey of India. This correct pair identifies a pioneering work in the documentation of Indian regional folklore.

119. (D) Verrier Elwin – Folk-Tales of Bengal
Verrier Elwin is known for his extensive work on tribal folklore in Central India, not for Folk-Tales of Bengal, which was authored by Lal Behari Day. Other pairs are correct: Meghani focused on Gujarati lore, Satyarthi collected folk songs across India, and Mary Frere published Old Deccan Days. This identification corrects a mistake regarding the authorship of a major nineteenth-century Indian folklore collection.

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120. (A) Ranajit Guha
Ranajit Guha fundamentally initiated subaltern studies in the context of South Asian history and culture. He led a group of scholars who aimed to write history from below, focusing on the perspectives and agency of marginalized groups. This academic movement challenged both colonial and elitist nationalist historiographies, seeking to uncover the hidden histories of the peasantry and other non-elite classes in India.

121. (C) Antonio Gramsci
The term subaltern was originally coined by the Marxist thinker Antonio Gramsci to describe the non-elite, marginalized classes that are excluded from power. Ranajit Guha borrowed this term to develop the framework for subaltern studies in South Asia. Gramsci's theories on cultural hegemony and the role of the oppressed provided the foundational intellectual basis for this influential school of historiography and cultural analysis.

122. (A) I, II, and III only
Subaltern studies aims to write history from below, focusing on marginalized groups and critiquing elitist historiographies. It frequently uses folklore as an archive to uncover the voices of the peasantry and tribals. It is incorrect to say that subaltern studies believes only the elite make historical progress; the entire focus of the discipline is to prove the historical agency and significance of the masses.

123. (A) Both A and R are true and R is the correct explanation of A.
Folkloristics and subaltern studies share a methodological interest in validating the voices of the non-elite. Both disciplines recognize that official histories often leave out the perspectives and expressions of ordinary people. By studying oral traditions and local customs, researchers in both fields aim to uncover the agency and lived experiences of marginalized groups, providing a more inclusive and complete understanding of human history and culture.

124. (D) Statement I is incorrect but Statement II is correct.
In subaltern studies, folklore is seen as having significant political and social meaning rather than being mere entertainment. Historians in this field often read folk traditions as hidden transcripts that reveal subaltern resistance against oppressive structures. While the first statement is incorrect, the second accurately reflects how subaltern scholars utilize folklore to understand the autonomous consciousness and political agency of the marginalized.

125. (A) P-3, Q-4, R-2, S-1
Subaltern refers to marginalized, non-elite populations, and history from below focuses on their historical agency. Hidden transcripts are James C. Scott's concept of disguised resistance in folk culture. Elitist historiography prioritizes the ruling classes and state actors. This mapping correctly identifies the core concepts used in subaltern studies to analyze the relationship between power and the cultural expressions of the oppressed classes in society.

126. (D) It was written by Gayatri Chakravorty Spivak, questioning the ability of marginalized groups to be heard within dominant discourses.
The famous essay Can the Subaltern Speak? was written by Gayatri Chakravorty Spivak. In it, she questions whether marginalized groups can truly be heard or represent themselves within dominant academic and political discourses. This foundational text in postcolonial and subaltern studies critiques the potential for scholars to misrepresent the subaltern and highlights the challenges of recovering the voices of those excluded from power.

127. (A) Both fields entirely reject the study of oral traditions in favor of colonial archival documents.
It is incorrect to say that subaltern studies and folkloristics reject oral traditions. In fact, both fields value folklore as a crucial site for understanding marginalized voices. Folkloristics provides the data that subaltern historians use to interpret peasant consciousness. While subaltern studies may critique the romanticization of the folk, it increasingly recognizes folklore as a vital alternative archive that challenges dominant, state-centered historical narratives.

128. (B) I, II, IV, and V only
Subaltern folklore often features tricksters outsmarting authority and reflects the autonomous consciousness of the peasantry. It frequently subverts Great Tradition narratives

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and embeds critiques of oppressive labor conditions. It is not produced by the urban bourgeoisie but by the marginalized themselves. These characteristics demonstrate how folklore serves as a powerful medium for expressing dissent and maintaining an independent identity among subaltern groups.

129. (B) The British Viceroy and his cabinet
Subaltern studies focuses on marginalized groups like tribals, landless peasantry, and factory workers. The British Viceroy and his cabinet represent the elite ruling class, which is exactly what subaltern historiography critiques. This field aims to shift the focus away from state actors and powerful elites toward the ordinary people whose agency and perspectives have historically been ignored or misrepresented in official government records.

130. (A) To demonstrate how rumors functioned as a medium of communication and mobilization.
A subaltern historian would study a village rumor to understand how it functioned as a medium for communication and mobilization among the peasantry. In the absence of formal media, rumors provided a way for marginalized groups to share information and organize resistance. This approach recognizes the political significance of informal communication, moving beyond dismissing rumors as irrational or unscientific relics of a primitive mind.

131. (C) An allegorical expression of subaltern resistance and political critique.
Within subaltern studies, a folk song depicting a jackal outsmarting a tiger would be interpreted as an allegorical expression of resistance. The animals represent the peasant and the landlord, showing how the subaltern uses narrative to critique power and imagine victory over oppression. This reading uncovers the hidden political meaning within simple folk motifs, demonstrating the analytical depth of the subaltern perspective on culture.

132. (D) Dissatisfaction with elitist histories; Effect: Highlighted agency of the masses.
The rise of subaltern studies was driven by a dissatisfaction with elitist histories that ignored the agency of the masses. This concern led scholars like Ranajit Guha to focus on the perspectives and struggles of marginalized groups. This cause-and-effect relationship transformed South Asian historiography, highlighting the importance of looking beyond official state records to understand the political and social consciousness of the subaltern population.

133. (C) Folklore serves as a critical archive revealing the political consciousness of the subaltern.
This case proves that folklore serves as a critical archive for revealing subaltern political consciousness. While colonial records might dismiss rebels as mindless, their own songs can articulate precise economic and social grievances. Folklore provides an autonomous perspective that contradicts the biased reports of the state, allowing historians to recover the true motivations and agency of marginalized groups during periods of conflict and rebellion.

134. (B) Ranajit Guha – Elementary Aspects of Peasant Insurgency in Colonial India
Ranajit Guha is the author of the foundational work Elementary Aspects of Peasant Insurgency in Colonial India. This book is a key text in subaltern studies, analyzing the autonomous nature of peasant rebellion. Other pairs are incorrect: Spivak is not associated with the Motif-Index, Gramsci did not develop the Great and Little Traditions, and James C. Scott is not the author of the Morphology of the Folktale.

135. (D) Can the Subaltern Speak? – Ranajit Guha
The essay Can the Subaltern Speak? was written by Gayatri Chakravorty Spivak, not Ranajit Guha. Other pairs are correct: subaltern studies is historiography from below, James C. Scott developed the concept of the hidden transcript, and Antonio Gramsci introduced cultural hegemony. This correction identifies the specific authors associated with these influential concepts and texts within the fields of subaltern and postcolonial studies.

136. (A) Verrier Elwin
Verrier Elwin was a British-born anthropologist whose lifelong work profoundly shaped tribal studies in India. He lived among indigenous communities, documenting their folklore, myths, and social lives. His ethnographic research and advocacy for tribal rights made him a central figure in the study of Adivasi cultures. His

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extensive collections of tribal myths and songs remain a vital resource for understanding the expressive culture of Indian tribes.

137. (C) Sarat Chandra Roy
Sarat Chandra Roy is recognized as the father of Indian ethnology for his pioneering research on the Munda, Oraon, and Birhor tribes. He was among the first Indian scholars to conduct intensive fieldwork and publish detailed monographs on tribal life and culture. His work laid the foundations for the systematic study of indigenous groups in India, combining legal, historical, and ethnographic perspectives in his research.

138. (B) I, II, and IV only
Tribal studies in India focus on Adivasi groups, with folklore serving as a core part of their identity and law. Myths of origin are critical data points. It is incorrect to say Verrier Elwin advocated for immediate assimilation; instead, he famously proposed a policy of protection and relative isolation to preserve tribal culture and prevent destructive outside interference in their traditional lives and social systems.

139. (A) Both A and R are true and R is the correct explanation of A.
Folklorists prioritize tribal oral narratives because these traditions function as the primary repository of history, ecology, and social ethics in communities that historically lacked written scripts. Oral epics and creation myths provide a systematic way of preserving and transmitting essential knowledge across generations. This makes the study of tribal folklore fundamental to understanding the worldview and social organization of indigenous groups in India and elsewhere.

140. (C) Statement I is correct but Statement II is incorrect.
Tribal folklore frequently emphasizes an egalitarian worldview and a deep connection with nature. It is incorrect to say that mainstream classical literature has no motifs from tribal lore; in fact, there has been significant interaction and borrowing between the two traditions over centuries. Many elements from tribal myths and practices have been integrated into classical Indian epics and regional literatures through processes of cultural exchange.

141. (A) P-2, Q-1, R-4, S-3
Verrier Elwin studied the Baiga and Muria tribes, while Sarat Chandra Roy focused on the Oraon and Munda. W.H.R. Rivers is famous for his research on the Toda of South India, and A.R. Radcliffe-Brown conducted early fieldwork among the Andaman Islanders. This mapping correctly links these key anthropologists with the specific tribal regions and communities they documented, shaping the development of ethnology in India.

142. (D) It addresses the tension between preserving tribal identity and national integration.
Modern tribal studies in India address the complex tension between preserving indigenous identity and the pressures of national integration. This field investigates how tribal groups maintain their distinct folklore and traditions while navigating the challenges of modernity, state policies, and social change. It recognizes that tribal cultures are dynamic and artistic, and it seeks to understand their role within the broader national and global context.

143. (A) He believed tribal folklore was dangerous and actively tried to destroy it.
It is incorrect to say that Verrier Elwin tried to destroy tribal folklore. In fact, he was its most passionate champion, living among the tribes and publishing extensive collections of their myths and songs. He believed tribal culture was sophisticated and valuable, and he proposed the national park policy to protect it from rapid and destructive outside influence, demonstrating a deep commitment to preserving indigenous traditions.

144. (A) I, III, IV, and V only
Tribal folklore is deeply tied to ritual and ecology, and modern studies also examine the impact of displacement. Systems like the Muria Ghotul are central to their cultural life. It is incorrect to say that tribal art and music are strictly separated from daily occupational life; in tribal societies, expressive culture is often integrated into everyday activities, work cycles, and community social structures in a holistic way.

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145. (B) Detailed the ological treatises in written Sanskrit
Indigenous tribal folklore typically consists of oral narratives like origin myths and exploits of cultural heroes. Detailed theological treatises in written Sanskrit belong to the classical Great Tradition rather than the oral, localized traditions of tribal groups. While there is interaction between these spheres, the primary data of tribal folklore is found in oral compositions and material practices rather than formalized, high-culture written texts.

146. (A) Aetiological Myths
Aetiological myths are stories that explain how the world, natural phenomena, or specific cultural practices came into existence. In tribal folklore, these narratives provide a framework for understanding the environment and the community's place within it. These myths serve as an essential part of the collective memory and education of the group, providing origin stories that justify and sustain their social and religious traditions.

147. (C) Dynamic, emergent folklore acting as a tool for political expression and psychological coping.
New songs emerging in response to displacement represent dynamic, emergent folklore. These expressions act as tools for political critique and psychological coping during periods of social trauma. Rather than being a corruption of tradition, they demonstrate the continued relevance and adaptability of tribal folklore. This case shows how communities use their creative resources to respond to and document their contemporary struggles and changes.

148. (D) Industrialization in tribal belts; Effect: Folklore reflecting trauma and loss.
Industrialization in tribal regions often leads to displacement and the loss of ancestral lands. This process has a significant effect on tribal folklore, which begins to reflect themes of trauma, loss, and resistance against external forces. This cause-and-effect relationship shows how environmental and social changes directly shape the content and function of oral traditions, making folklore a vital archive for understanding the lived experience of marginalized groups.

149. (C) The function of folklore as a living repository of tribal jurisprudence.
This case demonstrates how folklore functions as a living repository of tribal jurisprudence. In the absence of a written legal code, oral narratives provide the framework for resolving disputes and maintaining social order. These narratives are not chaotic but represent a sophisticated and organized system of customary law. This highlights the practical and institutional importance of oral traditions in the governance and social life of tribal communities.

150. (B) Sarat Chandra Roy – The Mundas and Their Country
Sarat Chandra Roy is the author of the pioneering monograph The Mundas and Their Country. Other pairs are incorrect: Verrier Elwin did not write the structural study of myth, L.P. Vidyarthi did not coin the term folklore, and Adivasi refers to indigenous groups rather than urban industrial workers. This correct pair identifies a foundational work in Indian tribal studies and ethnography from the early twentieth century.

151. (D) Ghotul – A classical Sanskrit text
The Ghotul is a socio-cultural institution of the Muria tribe, not a classical Sanskrit text. Other pairs are correct: totemism is common in tribal beliefs, aetiological myths explain origins, and Verrier Elwin wrote a significant work on the Baiga. This identification corrects a common misunderstanding and highlights the specific nature of tribal social institutions and their importance in the study of indigenous Indian folklore.

152. (A) How migrated communities adapt and recreate traditional culture in new contexts.
Diaspora studies in folkloristics examine how migrated communities adapt and recreate their traditional culture in new host environments. This field investigates how displacement influences the maintenance, modification, and performance of folklore. It focuses on the creative ways people hold onto their identity across national borders, using expressive culture to build bridges between their ancestral homelands and their current places of residence.

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153. (C) The Jews
The term diaspora originally referred to the dispersion of the Jewish people from their ancestral homeland. Over time, the term has been expanded to include any population that has been scattered or has migrated to different geographical regions while maintaining a connection to their place of origin. This historical root provides the foundational concept of a collective community living in exile or across multiple locations.

154. (B) I, III, and IV only
Diasporic folklore is marked by nostalgia, the maintenance of foodways, and the occurrence of syncretism. It is incorrect to say that immigrant communities preserve their folklore with zero change. In reality, traditions are constantly adapted to new contexts. Syncretism allows diasporic groups to blend their native practices with elements of the host culture, creating hybrid forms that reflect their unique, transnational experience.

155. (A) Both A and R are true and R is the correct explanation of A.
Folklore acts as a survival mechanism for diasporic communities by helping them maintain their cultural identity in alien environments. Practicing traditional customs and eating native foods provide a sense of continuity and belonging. This active maintenance of folklore allows displaced groups to resist total assimilation and preserve a connection to their heritage, showing how culture serves a vital psychological and social function during migration.

156. (C) Statement I is correct but Statement II is incorrect.
The first Indian diaspora typically refers to the nineteenth-century indentured laborers taken to places like the Caribbean and Fiji. The folklore of this group is characterized by oral traditions and songs of labor and displacement, rather than a reliance on modern digital media. While the first statement correctly identifies the historical context, the second statement incorrectly attributes modern technological features to this earlier diasporic period.

157. (A) P-2, Q-3, R-1, S-4
Foodways in diaspora often involve traditional recipes with local substitutes, while syncretism blends diverse musical rhythms. Nostalgia is expressed through songs that idealize a lost village, and transnationalism involves participating in global digital communities connected to the home country. This mapping correctly identifies how various diasporic concepts are reflected in the specific folkloric practices and expressive behaviors of migrated populations around the world.

158. (D) It involves the holding on to specific cultural traits, beliefs, and practices from the homeland.
Retention in diasporic folklore refers to the process of holding onto specific cultural traits, beliefs, and practices from the homeland. While these elements may undergo some modification, they remain recognizable markers of the community's original culture. Retention is a key part of maintaining identity in a new environment, allowing migrated groups to preserve their heritage while simultaneously adapting to the social realities of their host country.

159. (A) It is exclusively determined by the host nation's government.
Diasporic identity is not exclusively determined by the host nation's government; it is a complex negotiation involving collective memory, fluid social ties, and active cultural performance. Folklore festivals and parades are important sites where this identity is publicly expressed and negotiated. While the government may influence the social context, the community itself plays the primary role in defining its own sense of belonging and cultural heritage.

160. (A) I, II, IV, and V only
Diaspora studies examine the folklore of migration and exile, using criteria like collective memory and the homeland myth. The newer professional diaspora utilizes digital networks, and creolization is a common outcome. It is incorrect to say that all diasporic communities believe they will never return; many maintain a strong hope or myth of return, which significantly influences their cultural practices and sense of identity.

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161. (B) Strict and uncompromising adherence to the host culture's dominant religion
Diasporic folklore is typically characterized by narratives of the migration journey, syncretic musical forms, and hybridized foodways. Strict and uncompromising adherence to the host culture's dominant religion is an exception, as most diasporic groups strive to maintain their own religious and cultural traditions or blend them with new influences. This resistance to total assimilation is a core feature of how folklore functions within displaced communities.

162. (A) Syncretism
Syncretism is the most appropriate term for the blending of two or more diverse cultural traditions into a new, distinct form. This process is frequently observed in diasporic folklore, where elements from the homeland and the host culture are combined to create unique expressions in music, religion, and other arts. Syncretism allows communities to adapt to new environments while still preserving essential aspects of their original cultural heritage.

163. (C) As a dynamic, syncretic adaptation where folklore reflects a hybrid identity.
Chutney music is a dynamic, syncretic adaptation that reflects the hybrid identity of the Indo-Caribbean diaspora. By blending Bhojpuri songs with Caribbean rhythms and instruments, the community creates a new form of folklore that honors their roots while embracing their new environment. This process demonstrates that folklore is not static but evolves to express the complex realities and cultural blends found within diasporic populations.

164. (D) Displacement in a new land; Effect: Intensified performance of folklore to assert identity.
Displacement in a new land often leads to the intensified performance of folklore as a way to assert identity and maintain cultural connections. This cause-and-effect relationship is a common feature of the diasporic experience, where cultural expressions become even more important as people navigate the challenges of living in an alien environment. Folklore serves as a vital tool for building community and preserving heritage under pressure.

165. (C) Transnationalism and the active maintenance of diasporic folklore through secondary orality/ digital means.
This case illustrates transnationalism and the use of digital means to maintain diasporic folklore. Software engineers in Silicon Valley use modern technology to organize traditional festivals and teach their children dances, showing how contemporary migration differs from earlier waves. This use of secondary orality allows for a constant and active connection between the diaspora and the homeland, facilitating the ongoing practice and adaptation of traditional culture.

166. (B) Indentured Laborers – First wave of Indian diaspora
Indentured laborers represent the first major wave of the modern Indian diaspora in the nineteenth century. Other pairs are incorrect: the homeland myth involves remembering, not forgetting, the origin country; assimilation involves adopting, rather than keeping pure, the new culture; and syncretism is a process of blending rather than a violent rejection of the host environment. This correct pair identifies a key historical group in diaspora studies.

167. (D) Remittances – Folklore as pure text
Remittances refer to money sent back to the homeland, not to folklore as pure text. Other pairs are correct: hybridity involves cultural blending, diaspora refers to population scattering, and Chutney music is a syncretic Indo-Caribbean form. This identification corrects a misunderstanding and highlights that economic aspects of migration, like remittances, are distinct from the expressive and textual elements of folklore studied in the discipline.

168. (A) Econarratology and Ecocriticism
Green studies in folkloristics are most closely aligned with econarratology and ecocriticism. This interdisciplinary approach examines how traditional stories and narratives reflect the human-nature relationship and the environmental ethics of a community. By analyzing the ecological themes in folklore, scholars can uncover how different cultures perceive and interact with their physical environment, providing valuable insights into sustainable practices and traditional environmental knowledge.

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169. (C) The cumulative body of knowledge, belief, and practice regarding the relationship of living beings with their environment, handed down through generations.
Traditional Ecological Knowledge (TEK) refers to the cumulative body of knowledge and beliefs regarding the relationship of living beings with their environment. Handed down through generations within specific cultures, TEK includes practical wisdom about local ecosystems, biodiversity, and resource management. It is a vital resource for green studies, as it offers alternative and sustainable perspectives on environmental conservation that are deeply embedded in folklore and custom.

170. (B) I, II, and IV only
Green studies examine how folklore reflects human-nature relationships and views lore as a repository of conservation practices. Sacred groves are recognized as important folk institutions for biodiversity conservation. It is incorrect to assume that traditional societies always destroyed their ecosystems; instead, green studies often highlight how folk beliefs and taboos have historically functioned to protect and sustain local natural resources and environmental balance.

171. (A) Both A and R are true and R is the correct explanation of A.
Green folkloristics values local proverbs and weather lore because they encapsulate generations of empirical observation about the environment. These oral genres provide practical knowledge about climate patterns, soil health, and farming, serving as a form of traditional science. By studying these expressions, folklorists can uncover the ecological wisdom embedded in everyday communal life, demonstrating the functional importance of folklore in supporting sustainable livelihoods.

172. (A) Both Statement I and Statement II are correct.
Green studies critique anthropocentrism, which positions humans as separate from and superior to nature. Instead, eco-folkloristics promotes the idea of a nature-culture continuum, viewing human culture as deeply embedded within the ecological web. Both statements accurately reflect the core philosophical and theoretical shift in green studies, which seeks to understand and celebrate the interconnectedness of all living systems and the cultural expressions that reflect it.

173. (A) P-2, Q-1, R-4, S-3
Sacred groves are protected forest patches, while weather lore includes folk rhymes predicting rain. Totemism links a clan's ancestry to a plant or animal, and eco-feminism in folklore connects the exploitation of the earth to that of women. This mapping correctly identifies how various green studies concepts are manifested in specific folkloric examples, showing the diversity of ways that ecological themes are encoded in traditional culture.

174. (D) It shows how traditional worldviews endow non-human entities with agency.
Eco-folkloristics demonstrates how traditional worldviews often endow animals, plants, and natural forces with agency and spirit. This perspective contrasts with industrial views that treat nature merely as a resource. By recognizing the intrinsic value of the non-human world, folk traditions often promote a more respectful and sustainable relationship with the environment. This understanding is a central focus of green studies within the broader field of folkloristics.

175. (A) It asserts that folk beliefs are merely superstitions that harm the environment.
It is incorrect to say that green studies views folk beliefs as harmful superstitions. On the contrary, this field validates traditional ecological knowledge and studies how folklore intersects with environmental activism. Green studies examine how myths and rituals can promote sustainable practices and provide a framework for understanding ecological crises. It seeks to highlight the wisdom in folk traditions rather than dismissing them as irrational or destructive.

176. (A) I, II, III, and V only
The nature-culture continuum rejects the separation of humans from nature and is reflected in myths of shape-shifting and fluid boundaries. Rituals often function to restore ecological balance, and environmental crises are seen as cultural ones. It is incorrect to say that Western classical philosophy has always championed this continuum; historically, much of Western thought has emphasized the dualism

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and separation between human culture and the natural world.

177. (B) Promoting Anthropocentrism (human supremacy over nature)
Green folkloristics focuses on ecological wisdom, sacred groves, and sustainable agricultural songs. Promoting anthropocentrism is an exception, as this worldview positions humans as superior to and separate from nature, which green studies actively critique. The discipline aims to move beyond a human-centered focus to understand the complex interdependencies between culture and the environment as they are represented in various forms of traditional expressive culture and lore.

178. (A) The study of the relationship between folk narratives/literature and the physical environment.
Ecocriticism applied to folklore is the study of the relationship between traditional narratives and the physical environment. It analyzes how folklore reflects, shapes, and is shaped by ecological realities. This approach moves beyond simple textual analysis to consider the environmental ethics and environmental awareness encoded in myths, legends, and other genres, providing a critical perspective on how human cultures have understood their place in the natural world.

179. (C) The myth is an ecological sanction using narrative to encode the dangers of deforestation.
An eco-folklorist would interpret a myth about a river goddess causing floods as an ecological sanction. The narrative encodes the dangers of deforestation by personifying the river and linking its destructive behavior to human actions. This reading highlights how folklore functions to regulate community behavior and promote environmental protection through stories that emphasize the consequences of disturbing the natural balance of the local ecosystem.

180. (D) Loss of traditional folklore; Effect: Deterioration of sustainable practices.
Eco-folklorists identify a cause-and-effect relationship where the loss of traditional folklore leads to the deterioration of sustainable practices. As communities forget the myths, taboos, and songs that encode ecological wisdom, they may also lose the traditional methods of resource management that those stories supported. This loss can contribute to environmental degradation, showing the practical importance of preserving folklore as a living part of a community's ecological survival strategy.

181. (C) Folklore and religious tenets acting as powerful agents for conservation.
The Bishnoi community is a premier example of how folklore and religious tenets can act as powerful agents for environmental conservation. Their strict rules against harming trees and animals are deeply embedded in their cultural identity and have led to historic acts of sacrifice for the environment. This case demonstrates that traditional belief systems can provide a strong foundation for ecological activism and the sustainable protection of natural resources.

182. (B) Anthropocentrism – Human-centered worldview
Anthropocentrism refers to a human-centered worldview, which is a correct pairing of a term and its definition. Traditional ecological knowledge is distinct from modern laboratory physics, and a sacred grove is a protected forest patch rather than an industrial logging site. The Chipko movement is a twentieth-century environmental struggle, not a nineteenth-century antiquarian society. This identification clarifies key terms used in environmental and cultural analysis.

183. (D) Cartesian Dualism – Fluid boundary between nature and culture
Cartesian dualism refers to the strict separation of mind and body, or culture and nature, rather than a fluid boundary between them. Other pairs are correct: eco-centrism is nature-centered, bioregionalism focuses on local distinctiveness, and weather lore involves folk meteorological predictions. This correction is important for understanding the philosophical foundations that green studies critique in their effort to promote a more integrated view of the human-nature relationship.

184. (A) Evolutionary anthropology to contemporary sociology and cultural studies.
The transition from viewing the folk as savages to an imagined group mirrors a broader academic shift from evolutionary anthropology

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to contemporary sociology and cultural studies. This change represents a move from searching for primitive survivals to analyzing how groups construct identity and tradition in the modern world. It reflects a more democratic and inclusive approach to studying the diverse ways that all human collectives express their shared culture.

185. (C) Any common factor (e.g., occupation, religion, ethnicity, hobby)
According to Alan Dundes, an imagined group can be formed around any common linking factor. This includes occupation, religion, ethnicity, hobbies, or any shared interest that brings people together and generates its own traditions. This broad definition allows folklorists to study an almost infinite variety of groups, acknowledging that folklore is a universal human phenomenon found in every corner of contemporary social life and interaction.

186. (D) I, II, III, and IV
All four statements are correct: subaltern studies use folklore to understand the oppressed, diaspora studies focus on cultural hybridity, green studies examine ecological knowledge, and tribal studies explore indigenous worldviews. These fields demonstrate the diverse applications of modern folkloristics in analyzing power dynamics, migration, environmental ethics, and social organization. Together, they show how the study of folklore provides essential insights into various aspects of human society and experience.

187. (A) Both A and R are true and R is the correct explanation of A.
The definition of folk has expanded beyond illiterate peasants because modern folklorists recognize that all human groups generate their own specific traditions. Whether in urban, industrial, or digital settings, people share jokes, stories, and customs that define their collective identity. This recognition has democratized the discipline, moving it away from its restrictive nineteenth-century origins and allowing it to address the expressive culture of all members of society.

188. (D) Statement I is incorrect but Statement II is correct.
Oracy is not merely a lack of education; it is a positive concept describing the distinct cultural frameworks and memory systems of societies that rely on oral communication. Oral cultures develop sophisticated methods for organizing and transmitting knowledge without writing. While the first statement incorrectly frames oracy as a deficit, the second correctly identifies it as a unique and valid mode of human communication and social organization with its own internal dynamics.

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189. (A) P-4, Q-3, R-2, S-1
Subaltern studies focus on history from below, while diaspora studies examine migration and syncretism. Green studies look at the nature-culture continuum, and tribal studies investigate indigenous customary law and folklore. This mapping correctly identifies the core focus areas of these contemporary fields within folkloristics. Each field utilizes folklore as a primary source of data to understand the unique experiences and challenges of different social and cultural groups.

190. (D) It includes tangible and intangible cultural expressions like myths, proverbs, and crafts collected from the field.
Folklore as data includes the raw tangible and intangible cultural expressions collected during fieldwork. This encompasses myths, proverbs, crafts, songs, and rituals that serve as the primary evidence for analysis. It is distinct from the academic study itself, representing the actual traditions found within a community. This data provides the foundation for the various theoretical and analytical approaches used by folklorists to understand human expressive culture.

191. (A) It is an absolute binary with zero interaction between the two spheres.
It is incorrect to view the classical versus folk binary as absolute with no interaction. In reality, these traditions are in a constant state of exchange through processes like universalization and parochialization. Classical traditions often rely on codified texts, while folk traditions are more fluid and localized. However, the boundaries between them are permeable, allowing for a dynamic dialogue that continuously shapes the cultural landscape of a society.

192. (A) I, II, IV, and V only
Folklore studies emerged from nineteenth-century Romanticism, influenced by Herder's

concept of Volksgeist. The discipline sought to preserve peasant heritage and was often linked to nation-building projects. It did not begin as a scientific mathematical field; instead, it was rooted in the humanities and early anthropology. These historical factors explain the early focus on national identity, the soul of the people, and the preservation of rural traditions.

193. (B) Performance Theory
Performance theory represents an exception to the traditional focus on text in folklore studies. While many older methods focused on analyzing the written or recorded words of a story, performance theory emphasizes the live communicative event. It considers the role of the performer, the audience, and the social context as essential components of meaning, shifting the focus from folklore as a static object to folklore as a dynamic and situated process.

194. (A) Oral culture that depends on electronic media for its existence.
Secondary orality refers to the oral culture of the modern age that is sustained by electronic media like television, radio, and digital recordings. Unlike primary oracy, it depends on the existence of writing and print for its production. This form of oracy combines elements of oral performance with the organizational structures and wide reach of modern technology, creating new ways for people to share and experience traditional and contemporary culture.

195. (C) Vladimir Propp
The researcher is applying the framework of Vladimir Propp by comparing the plot structure and sequence of actions in magic tales. Propp is famous for his morphological analysis, which identifies universal functions that characters perform in narratives. His work provided a systematic way to analyze the grammar of storytelling, influencing generations of scholars in folkloristics and narratology who focus on the internal structure and universal patterns found in traditional oral stories.

196. (D) A community settles in a foreign land; Effect: Folklore undergoes syncretism to survive.
When a community settles in a foreign land, their folklore often undergoes syncretism as a survival strategy. By blending native traditions with elements of the host culture, migrated groups can maintain their identity while adapting to their new surroundings. This cause-and-effect relationship explains the emergence of hybrid cultural forms in diasporic populations, showing how folklore serves as a flexible and essential tool for navigating the challenges of displacement and migration.

197. (C) Subaltern Studies using folklore as an archive
Analyzing vernacular folk ballads to understand the 1857 Indian rebellion is a textbook example of subaltern studies using folklore as an archive. This approach seeks to recover the perspectives and motivations of the ordinary people whose voices are often missing from official state records. By looking at regional oral traditions, historians can gain a more complete and nuanced understanding of the rebellion and the political consciousness of the Indian peasantry.

198. (B) A.K. Ramanujan – Folktales from India
A.K. Ramanujan is the author of the influential collection Folktales from India and is known for his sophisticated analysis of oral traditions. Other pairs are incorrect: Ranajit Guha is associated with subaltern studies, not the Motif-Index; Verrier Elwin focused on tribal studies, not subaltern studies; and Rabindranath Tagore was an Indian poet, not the compiler of the Finnish epic Kalevala. This correct pair identifies a major figure in modern Indian folkloristics.

199. (D) Jacob Grimm – Coined "Popular Antiquities"
Jacob Grimm did not coin the term popular antiquities; it was the existing English phrase used before the word folklore was invented. William John Thoms coined folklore, the Brothers Grimm published German tales, and Elias Lönnrot compiled the Kalevala. This identification corrects a mistake regarding the history of terminology in the field, highlighting the specific English origin of the phrase popular antiquities in contrast to the newer term folklore.

200. (A) Johann Gottfried von Herder
Johann Gottfried von Herder popularized the concept of Volksgeist, or the spirit of the people, which was fundamental to the early development of folkloristics. He believed that the true identity and soul of a nation were found in its oral traditions and folk culture. His ideas

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influenced many early collectors, including the Brothers Grimm, and laid the groundwork for the romantic nationalist movement that drove the systematic study of folklore across Europe.

201. (C) Anthropology/Ethnography
During the early colonial phase in India, folklore studies heavily intersected with anthropology and ethnography. Colonial administrators and missionaries collected lore as part of their efforts to categorize and understand the diverse ethnic and social groups of the subcontinent. This overlap between the study of traditions and the study of human societies provided the first major documented collections of Indian folklore, although they were often shaped by the administrative goals of the time.

202. (B) I, II, and IV only
Green studies emphasize the interconnectedness of humans and the earth and study how folklore encodes survival strategies and environmental devastation. It is incorrect to say that green studies view nature as subservient to humans; instead, this field actively critiques such anthropocentric views. Green folkloristics seeks to uncover the sustainable wisdom and environmental awareness found in traditional myths, rituals, and beliefs, highlighting their relevance to contemporary ecological challenges.

203. (A) Both A and R are true and R is the correct explanation of A.
The shift from viewing the folk as savages to an imagined group represents a democratization of folkloristics. By moving beyond a focus on primitive or rural groups, scholars can now study the folklore of all people, including those in urban and digital settings. This inclusivity recognizes that everyone participates in traditions, allowing the discipline to address the full range of human cultural expression in the modern and contemporary world.

204. (C) Statement I is correct but Statement II is incorrect.
Tribal oral epics are often deeply tied to specific geographical and sacred landscapes. It is incorrect to say that displacement has no effect on folklore; in fact, being removed from ancestral lands can significantly disrupt and transform traditional oral traditions. Folklore is often rooted in the local environment, and displacement forces communities to adapt their narratives and rituals to new and often challenging social and ecological contexts.

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205. (A) P-3, Q-4, R-1, S-2
Songs of indentured laborers are studied in diaspora studies, while myths of conservation belong to green studies. Secret songs mocking landlords are analyzed in subaltern studies, and creation myths are a core part of tribal studies. This mapping correctly links these specific folklore genres with the contemporary fields of study that analyze their social, political, and ecological meanings and functions within diverse human communities and historical contexts.

206. (D) It uses rhythmic patterns, repetitions, and formulas to facilitate memorization.
Oracy relies on rhythmic patterns, repetitions, and formulas as essential cognitive tools to facilitate memorization and transmission of knowledge. In the absence of writing, these techniques ensure that information remains stable and retrievable over generations. This form of communication is inherently social and performative, requiring an audience and communal engagement to sustain the collective memory and cultural heritage of the group in a non-literate social environment.

207. (A) The discipline was strictly forbidden by the Indian Constitution.
It is incorrect to say that folklore study was forbidden by the Indian Constitution. In reality, the discipline has grown steadily since independence, with significant support from regional scholars and organizations like the Sahitya Akademi. While it began formally with university departments, it has long been a vital part of Indian academic life, drawing from regional literature and anthropology to document the rich and diverse oral traditions of the nation.

208. (A) I, II, III, and IV only
Folklore studies in Europe were tied to Romantic Nationalism, while in India they were initially driven by colonial needs. Later, nationalist leaders used folklore for resistance, and American scholars pioneered performance theory. It is incorrect to say that Indian folkloristics has ignored the subaltern perspective; in fact, this field has become increasingly important for

relationship with the natural world. This focus is central to the discipline's environmental goals.

224. (A) I, II, III, and V only
Oral cultures use formulaic expressions, while literacy allows for the separation of knower and known. Secondary orality is generated by electronic media, and writing facilitates analytical thinking. It is incorrect to say that primary oracy still strictly dominates the modern world; while oral modes remain vital, the global landscape is now heavily influenced by literacy and electronic media, creating a complex interaction between different modes of communication and knowledge storage.

225. (B) The physical script of a newly discovered classical Shakespearean play
Folklore as data consists of traditional expressions generated by a folk group, such as urban legends, agricultural songs, and riddles. A newly discovered script of a classical Shakespearean play is a product of formal literature rather than communal folk tradition. While both are historical documents, the play belongs to the realm of high-culture literary studies rather than the raw, expressive materials typically collected and analyzed within the academic discipline of folkloristics and oral studies.

226. (A) To demonstrate how rumors functioned as a medium of communication and mobilization.
A subaltern historian would study a village rumor to understand its role as a medium for communication and mobilization among the peasantry. In the absence of formal news sources, rumors allowed marginalized groups to share information and organize resistance. This approach recognizes the political importance of informal communication, moving beyond dismissing rumors as irrational or unscientific relics of a primitive mind to understand their strategic and social significance in historical conflicts.

227. (C) Syncretic adaptation of folklore to new technology while retaining identity.
Replacing a traditional instrument with a synthesizer while playing the same ancient tunes is an example of syncretic adaptation. The community uses new technology to sustain their folklore, showing that tradition is not about static artifacts but about the continuity of identity and meaning. This process demonstrates how folklore can evolve and adapt to modern tools without losing its original cultural significance, highlighting the dynamic and resilient nature of traditional expressive behavior.

228. (D) Belief in rural identity; Effect: Surge in collection of folktales across Europe.
The belief in rural identity during the romantic nationalist movement led to a massive surge in the collection of folktales across Europe. Intellectuals believed that the authentic soul of the nation was preserved in the traditions of the peasantry. This cause-and-effect relationship drove the early systematic study of folklore as scholars sought to define national character and heritage through the oral traditions of the common people, shaping the birth of the discipline.

229. (C) Universalization / Classicization of a Folk Tradition
A classical dancer formalizing a folk dance for an elite stage is an example of universalization or the classicization of a folk tradition. By setting the dance to strict rules and performing it in a formal institutional setting, the dancer elevates a localized tradition into the sphere of high culture. This process often involves significant modifications to the original informal context, turning a community practice into a polished, state-sanctioned or elite symbol of national heritage.

230. (B) Richard Bauman – Performance Theory
Richard Bauman is a major figure in performance theory, which views folklore as a situated communicative event. Other pairs are incorrect: Claude Lévi-Strauss is known for structuralism, not the historic-geographic method; Walter Ong focused on oracy and literacy, not subaltern studies; and Verrier Elwin was a pioneer in tribal studies, not diaspora studies. This correct pair identifies a key scholar and the specific theoretical school with which they are most prominently and historically associated.

231. (D) Dan Ben-Amos – Psychoanalysis of Folklore
Dan Ben-Amos is known for his work on the definition of folklore and performance theory, not for psychoanalysis. Other pairs are correct: Ranajit Guha led subaltern studies, Sarat

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original, direct evidence of the performance, which can then be analyzed and interpreted by researchers. Unlike secondary analytical texts or theoretical paradigms, the primary source represents the actual expressive material as it was captured in its authentic social and communicative environment during the process of fieldwork.

217. (C) Material Culture to Expressive/Performative Culture
The transition from collecting physical artifacts to studying narratives and performance represents a shift from focusing on material culture to expressive and performative culture. While early folklorists often gathered objects as remnants of the past, modern scholars are more interested in the dynamic processes of storytelling, music, and ritual. This change reflects an increased focus on the social context and active communication through which folklore is co-created and maintained within contemporary living communities.

218. (A) I, II, and III only
The historic-geographic method, or Finnish method, aims to reconstruct the original form of a folktale and trace its geographical and historical spread. It relies on comparing all known variants of a story to find its origins. It is incorrect to say it depends on psychoanalyzing the storyteller; instead, it is a text-focused approach that seeks to understand the history and movement of specific oral narratives across different cultures and regions.

219. (A) Both A and R are true and R is the correct explanation of A.
Diaspora folklore often features nostalgia for the homeland because the experience of cultural alienation creates a psychological need for comfort and identity. Romanticizing one's origins through song, story, and ritual helps migrated communities maintain a sense of belonging in a foreign land. This active maintenance of collective memory serves as a vital psychological tool, allowing displaced groups to preserve their heritage and emotional connection to their ancestral home while navigating a new environment.

220. (D) Statement I is incorrect but Statement II is correct.
Tribal studies in folklore do not focus only on isolated communities; modern research also examines how indigenous groups negotiate modernity and state policies. Tribal culture is dynamic and responds to contemporary challenges like displacement and assimilation. While the first statement incorrectly restricts the scope of the field, the second correctly identifies the modern academic focus on understanding the complex and evolving lives of tribal populations in a rapidly changing and globalized world.

221. (A) P-4, Q-1, R-2, S-3
Structuralism identifies underlying narrative grammars, while psychoanalysis focuses on unconscious desires. Performance theory views folklore as a communicative event, and the historic-geographic method maps the origins of folktales. This mapping correctly links these core theoretical approaches with their primary analytical premises. Each approach offers a different lens through which to analyze and interpret the meaning, structure, and social function of various forms of traditional expressive culture and oral traditions.

222. (D) It actively critiques the colonial and elitist bias in traditional history writing.
Subaltern historiography actively critiques the colonial and elitist biases found in traditional history writing. Instead of relying solely on official state narratives, it seeks to recover the agency and perspectives of the oppressed and marginalized. By focusing on history from below, this field aims to provide a more inclusive and accurate account of the past, acknowledging the significant role that ordinary people have played in shaping historical events and social change.

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223. (A) It assumes that all folklore inherently advocates for the destruction of nature.
It is incorrect to say that green studies assume folklore advocates for nature's destruction. In fact, this field uncovers indigenous methods of conservation and emphasizes the interconnectedness of ecological and cultural systems. Green folkloristics reads folk narratives for their sustainable ethics and environmental wisdom, highlighting how traditional worldviews have often promoted a respectful and protective

their identity across national borders is central to the modern study of displaced populations.

239. (A) It relies heavily on official state narratives as the absolute truth.
Subaltern studies do not rely on official state narratives as the absolute truth; in fact, the field actively critiques these accounts for their elite bias. Instead, subaltern historians seek to recover the agency of the oppressed by using alternative archives like folklore and oral traditions. Heavily influenced by Gramsci's theories, this field aims to provide a history from below that challenges dominant state-centered perspectives and highlights the significant role of marginalized groups in historical processes and social change.

240. (B) I, II, IV, and V only
Folklore studies transitioned from antiquarianism to academic study, establishing archives and typologies. The discipline was enriched by interdisciplinary approaches and the distinction between data and study. It is incorrect to say the field refuses to study modern urban life; modern folkloristics has expanded to include diverse urban and digital communities. These historical and methodological developments have provided the discipline with greater academic legitimacy and allowed it to address the full complexity of human expressive culture.

241. (B) Rigorously codified in ancient written grammars and texts
The Little Tradition is typically characterized by oral transmission, localized spread, and maintenance by the unlettered masses. Rigorous codification in ancient written grammars is a feature of the Great Tradition or classical culture rather than the folk traditions of the common people. While the two levels interact, the primary distinguishing feature of the Little Tradition is its informal and oral nature, which allows it to remain flexible and adaptive within the everyday lives of various localized communities.

242. (A) The blending of elements from two or more distinct cultures into a new folkloric expression.
Syncretism in diasporic folklore is the process of blending elements from two or more distinct cultures into a new folkloric expression. This allows migrated communities to create hybrid traditions that reflect their unique experiences and identities. Rather than isolating or annihilating cultures, syncretism facilitates adaptation and survival in a new environment. This process is a key focus of diaspora studies, as it shows how people creatively manage and combine their diverse cultural influences through expressive and communal practices.

243. (C) Traditional Ecological Knowledge embedded in their myths, taboos, and land-use practices.
Applying eco-folkloristics to a tribal community involves looking for traditional ecological knowledge embedded in myths, taboos, and practices. This approach seeks to understand how the community's culture supports environmental conservation and sustainable living. Rather than focusing on classical Sanskrit poetry or historical migration routes, eco-folklorists investigate the practical wisdom and environmental ethics that are part of the group's oral traditions and land-use systems, highlighting the deep connection between their culture and the local physical environment.

244. (D) Exclusion from power; Effect: Generation of oral traditions to encode dissent.
The exclusion of certain groups from formal power structures often leads to the generation of oral traditions that encode dissent. This cause-and-effect relationship is a central theme in subaltern studies, where folklore is viewed as a medium for expressing resistance and maintaining an autonomous consciousness. These hidden transcripts allow marginalized groups to critique authority and share political messages in a disguised or allegorical way, demonstrating the strategic importance of oral culture in historical struggles against oppression and social inequality.

245. (C) Diaspora Studies and Subaltern Studies
This research on African diasporic tales sits at the intersection of diaspora and subaltern studies. It examines how traditions survived migration and were used as tools for psychological survival and resistance against slavery. By focusing on both the scattering of the population and the experiences of the oppressed, this approach provides a comprehensive understanding of how folklore functions within marginalized, transnational communities to maintain identity and challenge

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Chandra Roy pioneered Indian tribal studies, and McKim Marriott developed the concepts of universalization and parochialization. This identification corrects a mistake regarding the specific academic focus of these influential scholars in the field of folkloristics and Indian social and cultural history and theory.

232. (A) The specific expressive materials, traditions, and knowledge generated by the group.
In the term folklore, lore refers to the specific expressive materials, traditions, and knowledge generated by a folk group. This includes stories, songs, proverbs, customs, and material crafts. It is the content that is shared and transmitted within the collective, defining their shared identity. Understanding lore as the substance of tradition is fundamental to the discipline, as it distinguishes the expressive materials from the people who create them and the methods used to study them.

233. (C) Literature and Anthropology/Sociology
In India, the academic study of folklore primarily emerged as an offshoot of literature and anthropology or sociology departments. These disciplines provided the initial frameworks and institutional support for documenting and analyzing regional and tribal traditions. While literature focused on the oral texts themselves, anthropology and sociology provided the methods for understanding the social context and function of folklore within diverse communities, leading to the gradual institutionalization of folkloristics as a distinct academic field.

234. (B) I, III, and IV only
Green studies validate traditional ecological knowledge and emphasize sustainable practices and the human impact on nature as reflected in myths. It is incorrect to say that folk communities are immune to environmental disasters; instead, they are often the most affected. Green folkloristics examines how traditional worldviews provide tools for understanding and responding to ecological challenges, highlighting the importance of folklore in contemporary environmental awareness and the ongoing global efforts toward sustainability and conservation.

235. (D) A is false but R is true.
Early colonial administrators in India did not collect folklore out of a disinterested love for art; their primary motivation was effective governance. Understanding local customs and laws was essential for the British to control the diverse Indian population and maintain social order. While their collections are valuable today, they were originally part of an administrative project designed to support the needs of the colonial state rather than a purely academic or aesthetic pursuit of indigenous culture.

236. (C) Statement I is correct but Statement II is incorrect.
Tribal folklore in India often contains narratives of resistance against outsiders and moneylenders. It is incorrect to say that subaltern studies ignore these narratives; in fact, subaltern historians value these stories as key evidence of the autonomous political consciousness of the marginalized. Both fields recognize that folklore serves as an alternative archive of resistance, providing insights into the struggles and agency of those who have historically been excluded from the dominant power structures of society.

237. (A) P-2, Q-1, R-4, S-3
The ATU Index is a standard classification for folktales, and hidden transcripts are James C. Scott's concept for subaltern resistance. Volksgeist is Herder's romantic nationalist concept, and the Ghotul is a tribal institution of the Muria. This mapping correctly identifies these core terms and their major associations in folkloristics and related social sciences. Each term represents a significant concept or institution used to analyze the structure, meaning, and social role of traditional expressive culture and communal life.

238. (D) It explores how transnational communities use folklore to negotiate hybrid identities.
Diaspora studies in folkloristics explore how transnational communities use folklore to negotiate hybrid identities in new environments. This field moves beyond studying stationary populations to investigate the impact of migration on culture. It recognizes that folklore is a dynamic tool for maintaining connections to the homeland while adapting to the host country. This focus on the fluid and creative ways that people manage

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understanding the voices of the marginalized and the history of peasant and tribal communities in India.

209. (B) The highest echelons of the colonial British military
Subaltern studies focus on marginalized groups like landless laborers, tribals, and factory workers whose voices have been historically ignored. The highest echelons of the British military represent the ruling elite, which is the focus of traditional, state-centered history. This field aims to uncover the hidden transcripts and historical agency of those excluded from power, rather than focusing on the perspectives and actions of the dominant colonial authorities and state actors.

210. (A) Because every group of people, regardless of class, education, or location, has its own traditions and shared identity.
Alan Dundes argued that the definition of folk should be inclusive because every group of people generates its own traditions. Folklore is not limited to any specific class or location but is a universal feature of human social life. This broad perspective allows folklorists to study the expressive culture of all groups, from urban professionals to digital communities, acknowledging that shared identity and tradition exist throughout every level of contemporary society.

211. (C) The classical text and folk traditions are in a constant, dynamic dialogue.
A folklorist analyzing a classical text like the Mahabharata would recognize that it is in a constant, dynamic dialogue with oral traditions. The numerous regional variations and interpolations show that the text is not a static object but a living tradition that has absorbed and influenced local folklore over centuries. This perspective moves beyond viewing oral variations as errors, recognizing them as essential parts of the story's overall cultural history.

212. (D) Internalization of writing; Effect: Restructuring of human consciousness.
According to Walter Ong, the internalization of writing has the profound effect of restructuring human consciousness. Literacy allows for a separation between the knower and the known, facilitating more abstract, analytical, and objective ways of thinking. This transition from primary oracy to written communication changes how people perceive the world and store knowledge, highlighting the significant cognitive and cultural impact of the development of writing and other related information technologies.

213. (C) Green Studies (Eco-folkloristics)
Research on traditional seed-saving practices and associated songs falls primarily under green studies or eco-folkloristics. This field investigates how folklore encodes practical knowledge about biodiversity and sustainable agriculture. By analyzing these songs as an oral manual, the researcher uncovers the ecological wisdom and environmental ethics embedded in the community's traditional culture. This approach highlights the functional and scientific importance of oral traditions in supporting sustainable livelihoods and environmental conservation efforts.

214. (B) Folk as Savage – 19th-century Evolutionary Anthropology
The view of the folk as savages is correctly associated with nineteenth-century evolutionary anthropology. This early framework categorized rural and tribal populations as primitive remnants of a distant human past. Other pairs are incorrect because William Thoms did not develop the imagined group concept, primary oracy does not involve reading digital files, and the subaltern refers to the marginalized rather than the dominant elite. This identification clarifies foundational terminology in the field.

215. (D) Richard Dorson – Coined the term "Subaltern"
Richard Dorson did not coin the term subaltern; that concept was developed by Antonio Gramsci and later applied to South Asian history by Ranajit Guha. Dorson is primarily known for his work on American folklore and coining the term fakelore. Other pairs are correct: Ramanujan worked on Indian folktales, Verrier Elwin studied tribal myths, and James C. Scott authored Weapons of the Weak. This correction identifies the correct scholars for these concepts.

216. (A) A primary source
A raw, unedited recording of a folk performance is known as a primary source in the context of folklore as data. This recording provides the

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dominant power structures in new and often hostile social and political environments.

246. (B) Walter Ong – Orality and Literacy
Walter Ong is the author of the foundational work Orality and Literacy, which explores how the transition from oral to written communication restructures human consciousness. Other pairs are incorrect: Albert Lord worked on oral-formulaic theory, not subaltern studies; Milman Parry studied oral epics, not green studies; and Richard Bauman is associated with performance theory, not the Motif-Index. This correct pair identifies the key scholar and his most influential area of study in the history of communication and cultural theory and research.

247. (D) Historic-Geographic Method – Focus on performance context and audience interaction
The historic-geographic method focuses on the history and movement of the text rather than on performance context and audience interaction. The latter is the primary focus of performance theory. Other pairs are correct: structuralism analyzes grammar and oppositions, psychoanalysis explores the unconscious and archetypes, and performance theory treats folklore as a communicative event. This identification corrects a mistake regarding the core analytical focus of the historic-geographic method, which is a text-centered rather than context-centered approach.

248. (A) Benedict Anderson
Benedict Anderson coined the term imagined communities, which has had a significant influence on the folkloric concept of the imagined group. His work explore how people who may never meet still feel connected to a large collective through shared symbols and media. This idea was adapted by folklorists like Alan Dundes to explain how folk identities can form around any common linking factor, regardless of physical proximity or direct personal interaction among all members of the group in contemporary society.

249. (C) Original inhabitants
In the context of tribal studies in India, the term Adivasi most directly translates to original inhabitants. It refers to the various indigenous groups who are considered the earliest residents of the subcontinent. This identity is central to their folklore and political movements, as it emphasizes their long-standing historical and cultural connections to specific lands and forests. Understanding this term is essential for navigating the legal, social, and cultural discussions surrounding tribal rights and heritage in modern India and South Asian history.

250. (A) They explore the voices, identities, and agency of communities negotiating power.
Subaltern, tribal, diaspora, and green studies are united by their focus on the voices, identities, and agency of communities negotiating power. Whether dealing with marginalization, migration, or environmental challenges, these fields use folklore to understand how groups maintain their culture and resist oppression. This shared theme reflects the modern shift in folkloristics toward a more politically and socially engaged discipline that values the expressive culture of all people as a vital and powerful part of their lived experience and social agency.

251. (B) Primitive isolated remnants.
Early nineteenth-century anthropological perspectives categorized specific populations as savage to denote their placement at the lowest evolutionary stage. This framework viewed the folk as uneducated and primitive remnants of a past era. These groups were seen as being isolated from modern progress and civilization, reflecting a hierarchical and pejorative categorization of human societies that existed then.

252. (A) Imagined group with shared traditions.
Contemporary folkloristics has moved away from evolutionary classifications to define the folk through shared communicative networks and cultural identities. In this framework, the folk are understood as an imagined group. This collective entity constructs its own social boundaries through shared traditions, narratives, and practices, regardless of the group's specific geographical location or their relative position within modern society.

253. (C) It permits the inclusion of urban and contemporary populations.
Redefining the folk as an imagined group allows researchers to include urban and contemporary populations within the scope of folklore

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studies. This shift effectively dismantles the artificial divide that previously existed between the civilized observer and the savage subject. It promotes a more egalitarian and dynamic understanding of cultural formations by moving beyond outdated and hierarchical societal categorizations of people.

254. (D) An egalitarian and dynamic understanding.
The transition from the hierarchical categorization of societies as savage to the contemporary concept of the imagined group signifies a major paradigm shift. This movement represents a change toward a more egalitarian and dynamic understanding of how cultures form and function. It moves away from static, evolutionary models to focus on the communicative networks that define modern communities.

255. (C) Through shared narratives and traditions.
In the modern paradigm of folkloristics, an imagined group establishes its boundaries and identity through the use of shared traditions, narratives, and cultural practices. This process occurs independently of geographical or societal positioning. By focusing on shared communicative networks, these groups create a collective entity that defines itself through the ongoing performance and transmission of unique cultural heritage.

256. (B) Cultural artifacts as static raw materials.
Approaching folklore as data involves treating cultural expressions, such as songs and stories, as raw materials for archiving. In this framework, items are viewed as static pieces of evidence that require systematic documentation and preservation. The primary focus remains on the exact recording and cataloging of traditional materials rather than interpreting their deeper contextual meanings or social functions.

257. (D) The critical interpretation of how cultural expressions function.
Engaging in folklore as study involves the analytical and theoretical examination of collected cultural materials. This approach focuses on the critical interpretation of how and why these expressions function within their specific social groups. Researchers analyze performance contexts, transmission processes, and underlying social dynamics. This intellectual engagement transforms static data into meaningful insights regarding human behavior and societal values.

258. (A) Evidence for cataloging and preservation.
The data-driven approach in folkloristics treats traditional items like songs, tales, and proverbs primarily as evidence for cataloging. These cultural artifacts are collected and preserved as static pieces of a community's heritage. The emphasis is placed on archiving and maintaining exact documentation of these materials, ensuring their survival as historical texts without delving into analytical interpretation.

259. (C) Analyzing the transmission processes of the narratives.
Within the analytical framework of folklore as study, the focus is placed on the processes of transmission and the performance contexts of narratives. This rigorous academic approach moves beyond mere collection. It examines the underlying social dynamics and the ways in which cultural expressions are passed down, providing a deeper understanding of how these traditions survive and adapt.

260. (A) Intellectual maturation of the field.
The movement from simple data collection to a rigorous academic study of folklore represents the intellectual maturation of the discipline. This transition shifts the focus from merely archiving cultural artifacts to performing deep analytical research. It allows the field to move beyond documenting traditional materials to generating dynamic insights about human behavior and the complex values of society.

261. (D) The transmission of culture through spoken words and memory.
Oracy is defined as the process of transmitting knowledge, social values, and culture through the use of spoken words, memory, and gestures. This method of communication is characterized as being highly dynamic and deeply contextual. It traditionally relies on the physical presence of both the performer and the audience, ensuring that information is passed through direct interaction.

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262. (B) It was considered a hallmark of advanced civilization.
Early academic frameworks often positioned literacy as a hallmark of advanced civilization. Literacy involves the preservation and dissemination of knowledge through written texts, which allows communication to occur across vast distances of time and space. This perspective created a strict dichotomy, viewing written communication as superior to oral methods, which were associated with what were considered simpler societies.

263. (C) As an interacting continuum of mutual influence.
Contemporary case analyses in folkloristics challenge the rigid division between oral and written communication. Researchers now view oracy and literacy as parts of an interacting continuum where they influence each other. Oral traditions often provide the foundation for written literature, while written texts frequently re-enter the oral domain to be modified and performed by communities, showing interplay.

264. (D) Gestures and immediate physical presence.
A fundamental difference between oracy and literacy lies in the nature of the communication environment. Oracy is characterized by its reliance on the immediate physical presence of the participants and the use of gestures and memory during the performance. In contrast, literacy allows for the dissemination of knowledge through written texts without requiring direct human interaction or proximity.

265. (A) Performed and modified in the oral domain.
In many traditional communities, written texts do not remain isolated from oral culture. Instead, they frequently re-enter the oral domain where they are performed and modified by the community. This process demonstrates the fluid relationship between literacy and oracy, as written knowledge is adapted and integrated into the dynamic, living context of spoken communication and social tradition.

266. (B) It requires adherence to formalized rules and written treatises.
Classical culture is defined by its adherence to formalized rules and its codification through written treatises and institutional support. This cultural sphere is often associated with elite segments of society and typically requires specialized training. It thrives within structured environments like courts or academies, where patronage and rigorous standards ensure the preservation and transmission of codified traditions.

267. (B) Informally from generation to generation.
Folk culture is typically transmitted informally through the generations within a community. Unlike classical traditions that rely on institutional frameworks or written treatises, the folk domain is characterized by its spontaneous and community-driven nature. This mode of transmission relies on oral communication and collective participation, making the cultural practices highly adaptable to local contexts and various regional variations.

268. (A) Classical domain as superior to the folk.
Historically, academic hierarchies viewed the relationship between classical and folk cultures as a vertical one, where the classical domain was privileged over the folk. Classical culture was seen as refined and sophisticated, while folk traditions were often dismissed as unpolished or subordinate. This perspective created a valuation that prioritized institutionalized and codified arts over the spontaneous expressions of communities.

269. (C) Interdependent parts of a cultural ecosystem.
Modern folkloristics has moved away from hierarchical valuations to analyze classical and folk domains as interdependent components of a broader cultural ecosystem. Rather than viewing them as isolated opposites, scholars now recognize the continuous exchange between these spheres. This perspective highlights how both forms of culture influence and sustain each other, creating a complex and integrated human expression.

270. (D) There is a continuous exchange between classical and folk spheres.
Modern case studies reveal that there is a continuous exchange of motifs, melodies, and narratives between the classical and folk spheres. Folk traditions often provide the foundational material for classical compositions, while classical elements frequently influence regional

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folk expressions. This interaction demonstrates that cultural elements are not restricted to their original domains but move fluidly across different social layers.

271. (C) It was scattered across fields by amateurs lacking a theoretical framework.
Before the establishment of folkloristics as a formal academic discipline, the study of traditional narratives was scattered across various fields like history and philology. Early collectors were primarily enthusiastic amateurs who gathered cultural artifacts without a unified theoretical framework. Their work lacked rigorous methodological standards and was often driven by a romanticized desire to salvage remnants of a vanishing past.

272. (B) To salvage remnants of a supposedly vanishing past.
The primary motivation for early antiquarian collectors was the desire to salvage and preserve remnants of a past that they believed was rapidly vanishing. These collectors viewed traditional customs, beliefs, and narratives as artifacts of a bygone era that needed to be saved from the progress of modernity. This perspective preceded the development of more systematic academic methodologies.

273. (D) Systematic methodologies and departments.
For folklore to transform from a casual pursuit into a recognized academic discipline, the establishment of systematic research methodologies, institutional departments, and scholarly societies was essential. This transition involved moving toward rigorous fieldwork, classification, and theoretical analysis. By creating standardized definitions and specialized terminology, the field gained the academic legitimacy necessary to exist as a distinct and professional science.

274. (A) A distinct, complementary space.
The institutionalization of folkloristics allowed it to carve out a distinct intellectual space that is separate from, yet complementary to, fields such as anthropology and literature. By establishing its own departments and methodologies, the discipline gained academic legitimacy. This enabled folklorists to collaborate with other scholars while maintaining a unique focus on the systematic and critical examination of traditions.

275. (C) Critical examination as a rigorous science.
The establishment of university programs and peer-reviewed journals facilitated the transition of folklore studies from a romanticized hobby into a rigorous, analytical science. These institutional structures provided the framework for the critical examination of cultural traditions. Through systematic research and theoretical analysis, scholars were able to study human expression objectively, ensuring the field's growth as a sophisticated academic discipline.

276. (A) Oral origins through philological methods.
Early European models of folklore studies focused heavily on philological and comparative historical methods. Their primary goal was to trace the ancient origins of oral narratives and linguistic patterns across various national borders. These studies were deeply rooted in the examination of language and historical texts, seeking to uncover the earliest forms of traditional stories within a broad framework.

277. (D) National identities and historical continuity.
Early international scholars frequently utilized folklore studies to construct national identities and validate historical continuity. By documenting and analyzing traditional narratives and customs, these researchers sought to provide a sense of shared heritage and stability for their nations. Folklore served as a tool for defining the cultural boundaries of the state and asserting a long, unbroken history for the people.

278. (B) Functionalist and structuralist theories.
As folklore studies abroad expanded, academic frameworks began to incorporate functionalist and structuralist theories. These approaches moved beyond simple collection to emphasize the social function of folklore within a community and the underlying structural patterns of narratives. This theoretical growth allowed scholars to analyze how cultural expressions work within society and how stories are constructed across different contexts.

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279. (C) Collecting archaic forms to modern performances.
International case studies in modern folklore research demonstrate a progressive shift from the collection of archaic survival forms to the analysis of dynamic, contemporary cultural performances. This evolution reflects a growing interest in how folklore survives and changes in modern, urban settings. Researchers now focus on living traditions as they are performed today, rather than viewing them only as relics.

280. (D) Robust comparative models for cultural expression.
The continuous exchange of methodologies among international scholars provided the discipline with robust comparative models for analyzing human cultural expressions. This collaboration allowed for a deeper understanding of both the universal and particular aspects of folklore across different societies. It enriched the field by establishing foundational theories that have influenced the global trajectory and maturation of folklore studies.

281. (A) Administrators and foreign missionaries.
The initial systematic documentation of Indian folklore was primarily spearheaded by colonial administrators and foreign missionaries. Their efforts were focused on recording the oral traditions and regional customs of the subcontinent. This early collection phase was largely driven by the practical needs of the colonial government and religious organizations rather than a purely academic interest in the narratives.

282. (B) To understand the populace for governance.
The primary objective of colonial administrators in collecting Indian folklore was to understand the local population to facilitate more effective governance and administration. They treated the rich oral traditions and regional customs as administrative data. By gaining knowledge about the beliefs and social practices of the people, the colonial authorities sought to manage the diverse populations under their control.

283. (B) Forging national identity and resistance.
During the nationalist phase of folklore studies in India, indigenous scholars reclaimed their cultural narratives as a tool for resistance. They used folklore to forge a unified national identity and challenge the cultural hegemony imposed by colonial rule. This shift transformed the study of folklore from an administrative tool into a powerful means of asserting indigenous heritage and unity.

284. (A) The living, performative aspects of folklore as mechanisms for social commentary.
Contemporary academic inquiries into Indian folklore emphasize the living, performative aspects of tradition. Folklore is recognized as a vibrant mechanism for social commentary and community solidarity. Researchers focus on how regional dialects, caste dynamics, and local religious practices interact within these performances. This modern approach views folklore as an active social force rather than just a collection of data.

285. (C) Colonial data collection, nationalist reclamation, and rigorous academic analysis.
The evolution of folklore studies in India is characterized by three distinct stages. It began with colonial data collection for administrative purposes. This was followed by a phase of nationalist reclamation, where indigenous scholars used folklore to build a national identity. Finally, it transitioned into rigorous academic analysis, which focuses on the complex social dynamics and performative aspects of culture.

286. (D) Expressions and histories of marginalized groups.
Subaltern studies within the field of folkloristics focuses on the voices, histories, and cultural expressions of marginalized groups. These are populations that have been systematically excluded from dominant historical and cultural discourses. This approach seeks to uncover the perspectives of those at the lower rungs of society, ensuring their narratives are acknowledged alongside more mainstream and elite historical accounts.

287. (C) Ignored or suppressed for elite narratives.
Traditional historiography typically prioritized the narratives of the elite, presenting them as the definitive history of a society. In this framework, the perspectives and cultural expressions of the lower classes, peasants, and marginalized communities were frequently

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ignored or suppressed. This created an elitist bias in historical records, where the lives and contributions of the subaltern were largely left unrecorded.

288. (B) Oral traditions, songs, and community rituals.
The histories of marginalized groups are frequently preserved within oral traditions, folk songs, and community rituals rather than in official written records. Because these groups were often excluded from formal documentation, their folklore serves as a vital archive for their experiences and heritage. These oral forms provide the primary means for recovering the lost voices and histories of the subaltern populations.

289. (D) Resistance, social critique, and identity assertion.
Within the framework of subaltern studies, folklore is seen as a tool used by marginalized groups for resistance, social critique, and identity assertion. These populations utilize their traditional narratives and practices to challenge hegemonic structures and express their own agency. This perspective transforms folk traditions into political documents that reflect the struggles and resilience of communities against dominant social forces.

290. (A) Folk narratives as vital political documents.
Aligning folkloristics with subaltern studies transforms folk narratives from simple entertainment into vital political and historical documents. This intersection allows the discipline to uncover the agency and resilience of non-elite populations. By doing so, it provides a more comprehensive and democratic understanding of cultural history, moving beyond elitist biases to include the diverse voices of all societal segments.

291. (C) Oral traditions and knowledge of indigenous groups.
Tribal studies within folkloristics focuses on the unique oral traditions, ecological knowledge, and social rituals of indigenous populations. This domain examines how these communities differ from mainstream agrarian or urban societies. The study emphasizes the specific narratives and worldviews held by tribal groups, ensuring that their distinct cultural heritage and traditional knowledge systems are accurately documented and recognized.

292. (A) As isolated remnants of primitive human development.
Historically, academic approaches often viewed tribal cultures through early evolutionary frameworks. These groups were frequently characterized as isolated remnants of primitive human development, positioned at the lowest stages of civilization. This pejorative view suggested that tribal societies were static and disconnected from the progress of modern history, reflecting the hierarchical biases prevalent in early anthropological and folklore studies.

293. (D) Highly functional knowledge systems.
Modern folkloristics rejects the view of indigenous folklore as primitive or static. Instead, it approaches these traditions as sophisticated and highly functional systems of knowledge. These narratives and practices are intimately connected to the community's natural environment and social organization. They are seen as living systems that provide meaningful ways for tribal groups to understand and interact.

294. (B) Negotiating challenges like assimilation.
Traditional tribal narratives play a crucial role today by helping communities negotiate contemporary challenges such as modernization and cultural assimilation. Rather than being static relics of the past, these living traditions provide a framework for tribal groups to maintain their identity and agency. They offer alternative worldviews and sustainable ways of living that remain relevant in modern times.

295. (C) Representing dynamic tribal community identities.
Tribal studies make a significant contribution to folkloristics by ensuring that the complex and dynamic identities of tribal communities are accurately represented and academically validated. By focusing on indigenous narratives, the discipline moves away from hierarchical evolutionary models. This enrichment allows for a broader understanding of human cultural expression and the diverse ways in which communities maintain traditional knowledge.

296. (D) Folklore of communities migrated from homelands.
Diaspora studies examines the folklore of communities that have migrated away from their

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original homelands. It focuses on how cultural traditions, oral narratives, and practices are maintained, adapted, and transformed in new environments. This field of study looks at the ways displacement affects cultural expression and how groups use their traditions to navigate identity in different cultural landscapes.

297. (A) It acts as a vital mechanism to maintain connection to their roots.
For displaced groups, folklore acts as a vital mechanism for maintaining a connection to their original cultural roots. In the context of diaspora studies, the preservation and adaptation of folk customs help these communities negotiate their identities within new and unfamiliar landscapes. This process allows for the construction of an imagined group identity that transcends geographical boundaries through shared traditions.

298. (B) Relationship between culture and environment.
Green studies introduces an ecological perspective into the discipline of folkloristics by investigating the relationship between human cultural expressions and the natural environment. This framework explores how traditional tales, proverbs, and practices contain ecological wisdom. It emphasizes the environmental consciousness embedded within folklore, highlighting how cultural narratives advocate for conservation and provide insights into sustainable ways of living.

299. (B) Ecological wisdom and sustainable living.
Through the lens of green studies, traditional tales and proverbs are analyzed for the ecological wisdom they contain. This approach examines how these folk expressions advocate for environmental conservation and sustainable living. By focusing on the relationship between culture and nature, researchers can uncover the deep environmental knowledge embedded in heritage, showing its relevance to addressing contemporary environmental challenges.

300. (A) Both shift the analytical focus toward modern global challenges.
Both diaspora studies and green studies shift the analytical focus of folkloristics toward modern global challenges. Diaspora studies highlights the mobility and resilience of folk traditions in transnational contexts, while green studies emphasizes ecological consciousness and environmentalism. Together, they demonstrate the continuing relevance of the discipline in addressing contemporary issues like human migration and the global environmental crisis.

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44. Which of the following is a key characteristic of "Rumor"?
(A) It is always historically verified before spreading.
(B) It thrives in ambiguous situations.
(C) It is an official government announcement.
(D) It is an ancient sacred text.

45. Consider the following statements:
Statement I: Personal narratives are traditional in the way they are structured, even if the content is unique to the individual.
Statement II: Personal narratives are never considered a part of folk literature.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

46. Which of the following is an exception to the elements of Oral History?
(A) Recorded interview techniques
(B) Strict reliance on personal memory
(C) Capturing marginalized voices
(D) Focus on purely fictional realms

47. In a village, a story about a haunted house changes every time it is told. This is an example of:
(A) Rumor and legend formulation
(B) Epistemological stability of text
(C) Rigid archiving of narratives
(D) Formal classical theatre play

48. What role do "Literary Devices" play in folk literature?
(A) Ensure that texts are never spoken aloud
(B) Aid memorability and aesthetic appeal
(C) Remove all specific cultural context
(D) Translate oral works into English

49. Which of the following best defines "Oral History"?
(A) The study of ancient fossils
(B) Study of history using sound recordings
(C) Reading historical novels aloud
(D) History of professional dental practices

50. What is a "Legend"?
(A) Unauthenticated traditional histories
(B) Stories about the creation of deities
(C) Short songs used for folk dancing
(D) Phrases difficult to pronounce

51. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Epics are considered monumental forms of folk literature.
Reason (R): They encapsulate the comprehensive ethos, history, and values of an entire culture.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

52. Which of the following is a primary function of Proverbs?
(A) To narrate a long history
(B) To cure a physical illness
(C) Insulting a neighboring rural community
(D) Summarizing and moral guidance

53. Consider the following statements:
Statement I: Myths function to validate social order and provide cosmic explanations.
Statement II: Legends function primarily as puzzles to test intelligence.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

54. Match List I with List II.
List I: (Performance Element)
P. Theatre
Q. Dance Drama
R. Medicinal Chant
S. Verbose Play
List II: (Function)
1. Healing via spoken formulas
2. Narrative combined with choreography
3. Enactment of stories with dialogue

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9. What is the fundamental difference between folklore and written literature?
(A) Folklore lacks complex grammatical structure
(B) Folklore possesses no inherent aesthetic value
(C) Oral tradition and performance
(D) Written literature is exclusively fictional

10. The shift from pure oral tradition to recorded folklore often leads to which effect?
(A) Fixation of a single text version
(B) Complete destruction of the tale
(C) Immediate loss of community identity
(D) Increase in performative variations

11. Consider the following features of folk definitions:
1. Orality
2. Traditional transmission
3. Multiple versions
4. Individual copyright
5. Anonymous authorship

Which combination represents true features of folk literature?
(A) 1, 2, 3, 5
(B) 1, 2, 4, 5
(C) 2, 3, 4, 5
(D) 1, 3, 4, 5

12. Which represents the most appropriate definition of "Myth"?
(A) A brief fictional story with animals
(B) Sacred narratives of cosmic origins
(C) A short phrase used to test pronunciation
(D) A historical account of a recent war

13. A researcher collects stories from indigenous elders to understand their worldview. Which competency is being utilized?
(A) Archival documentation
(B) Quantitative analysis
(C) Ethnographic fieldwork
(D) Bibliometric surveying

14. Arrange the typical stages of myth evolution in chronological order:
1. Sacred ritual performance
2. Formation of canonical text
3. Oral dissemination among community
4. Adaptation into secular literature

Which of the following represents the correct sequence?
(A) 1, 3, 2, 4
(B) 3, 1, 4, 2
(C) 2, 4, 1, 3
(D) 1, 2, 3, 4

15. Identify the correct pair.
(A) Legend - Narrative of historical figures
(B) Epistemology - Theoretical study of beauty
(C) Myth - Fictional narrative of animal lives
(D) Epic - Short humorous saying of the folk

16. Identify the incorrect pair.
(A) Folk Tale - Fairy tales and magical events
(B) Proverb - Lengthy narrative song
(C) Oral History - Eyewitness accounts
(D) Riddle - Question framed to require a clever answer

17. Which statement about legends is correct?
(A) Settings in a prehistoric, timeless past
(B) Human heroes and known locations
(C) Narrators consider them purely fictional
(D) Performances require musical instruments

18. Which statement about epics is incorrect?
(A) Found only in written forms from inception
(B) They are lengthy narrative poems
(C) They detail the heroic deeds of significant figures
(D) They often embody the cultural values of a society

19. What defines a "Folk Tale"?
(A) A narrative believed to be historically accurate by the teller
(B) A sacred narrative involving gods
(C) A fictional narrative told primarily for entertainment
(D) A rhythmic poem used in rituals

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20. Who are typically the main characters in a myth?
(A) Ordinary village peasants
(B) Notable historical kings
(C) Sentient talking animals
(D) Gods and supernatural entities

21. Consider the following statements:
Statement I: Myths are typically set in an earlier world, different from the present one.

CHAPTER 03
Folk Literature

1. What is the primary epistemological basis of folk literature?
(A) Written records of historical events
(B) Orality and collective memory
(C) Institutionalized canonical texts
(D) Individual authorship and copyright

2. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Folk literature is inherently dynamic and constantly evolving.
Reason (R): Oral transmission naturally allows for variations and adaptations by performers over time.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

3. Which term refers to the study of the origin and nature of knowledge in folklore?
(A) Ontology
(B) Methodology
(C) Epistemology
(D) Teleology

4. Consider the following statements:
Statement I: Folk literature only encompasses written texts of rural communities.
Statement II: Folk literature includes oral narratives, songs, and verbal arts.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

5. Match List I with List II.
List I: (Genre)
P. Myth
Q. Legend
R. Folk Tale
S. Proverb
List II: (Characteristic)
1. Fictional, for entertainment
2. Sacred narrative of origins
3. Didactic, concise saying
4. Semi-historical, believed to be true
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

6. Which of the following is an exception to the characteristics of traditional folk literature?
(A) Anonymity regarding the origin
(B) Fixed textual adherence
(C) Oral mode of transmission
(D) Presence of multiple motifs

7. In a village, a storyteller modifies a traditional tale to include modern elements. This demonstrates which concept?
(A) Textual fixation
(B) Epistemological rupture
(C) Institutionalization
(D) Dynamic variation

8. Consider the following statements regarding the epistemology of folk literature:
1. It relies on community consensus.
2. It rejects all historical facts.
3. It values experiential knowledge.
4. It is passed down through generations.
Which combination of the above statements is correct?
(A) 1, 2, 3
(B) 1, 3, 4
(C) 2, 3, 4
(D) 1, 2, 4

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correct?
(A) 1, 2, 3
(B) 1, 2, 4
(C) 2, 3, 4
(D) 1, 3, 4

32. Which of the following is a correct statement about Tongue Twisters?
(A) They are long historical narratives
(B) Phrases difficult to articulate rapidly
(C) Utterances used in mourning rituals
(D) Deep philosophical folk truths

33. Consider the following features of Folk Songs:
1. Usually transmitted orally
2. Sung in specific cultural contexts
3. Always composed by known musicians
4. Subject to variation
5. Reflect community emotions

Which combination of the above statements is correct?
(A) 1, 2, 3, 5
(B) 1, 2, 4, 5
(C) 2, 3, 4, 5
(D) 1, 3, 4, 5

34. Which among the following does NOT constitute a "Speech Act" in folkloristics?
(A) Acts of silent reading
(B) Ritualistic act of cursing
(C) Formal performative blessing
(D) Traditional religious vowing

35. What is the fundamental purpose of "Medicinal Chants"?
(A) Popular entertainment for village children
(B) Detailed documentation of historical battles
(C) Healing through believed efficacy of words
(D) Methods for teaching basic arithmetic

36. Which represents the most appropriate description of "Verbose in Play Genres"?
(A) Use of minimal language in mime
(B) Silence during theatrical performances
(C) The use of written scripts only
(D) Playful, exaggerated word use in games

37. A folk theatre performance requires actors to improvise dialogues based on a loose plot. This is an example of:
(A) High level of textual rigidity
(B) Standard written epistemology
(C) Verbal art in performance
(D) Performative silent mimicry

38. Which statement about "Dance Drama" is incorrect?
(A) It combines rhythmic movement with narrative.
(B) It completely excludes the use of verbal art.
(C) It is a traditional form of storytelling.
(D) It often features masks or elaborate costumes.

39. Identify the correct pair.
(A) Legend - Sacred creation story
(B) Proverb - Question demanding an answer
(C) Riddle - Didactic moral statement
(D) Epic - Long celebratory heroic poem

40. Identify the incorrect pair.
(A) Ethnic Slur - Polite greeting
(B) Rumor - Unverified contemporary transmission
(C) Personal Narrative - Story about the teller's own life
(D) Oral History - Historical data from interviews

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41. A researcher evaluates the linguistic structure of a tribal chant to understand its rhythm. Which competency is shown?
(A) Dating historical archaeological artifacts
(B) Standard genetic profiling analysis
(C) Structural analysis of verbal art
(D) Long-term economic forecasting

42. What is the likely effect of widespread literacy on oral tongue twisters?
(A) Recording in standardized storybooks
(B) Immediate and complete disappearance
(C) Transformation into oral epic poetry
(D) Loss of all specific phonetic features

43. What defines an "Ethnic Slur" in the context of folk expressions?
(A) Titles of honor given to community elders
(B) Traditional recipes shared among folk tribes
(C) Legendary heroes from a specific rural region
(D) Derogatory terms for specific groups

Statement II: Folk tales are often set in any time and any place.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

22. Which of the following is NOT a characteristic of an epic?
(A) Grand and monumental scale
(B) Focus on trivial everyday matters
(C) Heroic and legendary protagonists
(D) High and elevated folk language

23. A community performs a song detailing the creation of the universe. This falls under:
(A) Legend
(B) Proverb
(C) Tongue Twister
(D) Myth

24. A community loses its elder narrators due to a pandemic. What is the likely effect on their oral epics?
(A) Critical loss of performative knowledge
(B) Immediate conversion to written format
(C) Complete cessation of cultural variation
(D) Transformation of the epics into legends

25. Which is the best description of "Verbal Art"?
(A) Painting words on a canvas
(B) Standardized written poetry in a language
(C) Aesthetic spoken language in traditions
(D) The act of translating books

26. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Legends often undergo localized adaptations.
Reason (R): Narrators modify legends to include local landmarks to increase believability.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

27. What is a "Motif" in folk literature?
(A) The original central author of the text
(B) The specific publishing date of a tale
(C) Physical stage used for folk theatre
(D) Recurring narrative element or object

28. Consider the following statements:
Statement I: Folk songs are only sung during religious rituals.
Statement II: Folk songs encompass work songs, lullabies, and festive songs.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

29. Match List I with List II.
List I: (Format)
P. Oral History
Q. Rumor
R. Personal Narrative
S. Ethnic Slur
List II: (Nature)
1. Derogatory term based on group identity
2. Unverified information passed informally
3. First-person account of an experience
4. Recorded testimonies of past events
(A) P-4, Q-2, R-3, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-3, R-1, S-4

30. Which term refers to a short, traditional saying that expresses a perceived truth based on common sense?
(A) Myth
(B) Legend
(C) Epic
(D) Proverb

31. Consider the following statements about Riddles:
1. They are an interrogative genre.
2. They rely on metaphor and wordplay.
3. They are used purely for physical exercise.
4. They test intellectual agility.
Which combination of the above statements is

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4. Playful excess of language

(A) P-3, Q-2, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

55. Which element is essential for a "Speech Act" to be effective in a traditional setting?
(A) It must be printed in a book
(B) It must be spoken as a whisper
(C) Accompanied by traditional folk music
(D) Cultural authority of the speaker

56. Consider the following statements regarding Verbal Art in Performances:
1. It relies heavily on audience interaction.
2. It involves paralinguistic features like tone and gesture.
3. It is completely independent of cultural context.
4. It elevates everyday speech into an aesthetic event.

Which combination of the above statements is correct?
(A) 1, 2, 4
(B) 1, 3, 4
(C) 2, 3, 4
(D) 1, 2, 3

57. Which of the following is a correct statement about Folk Tales?
(A) Undeniable, factual historical records
(B) They deal exclusively with religious deities
(C) Standard opening and closing formulas
(D) Always written by a known folk author

58. Consider the following characteristics of Epics:
1. Episodic structure
2. Heroic scale
3. Supernatural intervention
4. Oral formulaic composition
5. Brief duration

Which combination represents true features of oral epics?
(A) 1, 2, 3, 4
(B) 2, 3, 4, 5
(C) 1, 3, 4, 5
(D) 1, 2, 4, 5

59. Which of the following is an exception to the forms of verbal art?
(A) Epic poetry
(B) Medicinal chanting
(C) Dialogue in theatre
(D) Architectural carving

60. Arrange the stages of rumor transmission according to standard folkloric theory:
1. Leveling (loss of details)
2. Generation (event ambiguity)
3. Sharpening (highlighting specific details)
4. Assimilation (adapting to pre-existing biases)

Which of the following represents the correct sequence?
(A) 2, 1, 3, 4
(B) 1, 2, 3, 4
(C) 2, 3, 1, 4
(D) 4, 3, 2, 1

61. Which is the most appropriate reason for studying "Ethnic Slurs" in folklore?
(A) To promote discrimination
(B) To create new vocabularies
(C) Understand inter-group conflicts
(D) Replace formal, written history records

62. An individual recounts their experience of surviving a local flood to a folklorist. What is this genre?
(A) Myth
(B) Epic
(C) Proverb
(D) Personal Narrative

63. Which statement about "Verbose in Play Genres" is incorrect?
(A) It is highly rigid and lacks creativity.
(B) It involves language used for its own sake.
(C) It includes punning, joking, and wordplay.
(D) It is common in children's folklore.

64. What happens to a community's medicinal chants when modern biomedicine is strictly enforced and indigenous practices are banned?
(A) The chants become universally accepted epics
(B) Marginalization or secret practice
(C) Immediate transition into dance dramas
(D) Loss of all inherent linguistic elements

65. Identify the correct pair.

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(A) Tongue Twister – Performative healing
(B) Proverb – "A stitch in time saves nine"
(C) Myth – The life of a 20th-century politician
(D) Epic – A two-line rhyming joke

66. Identify the incorrect pair.
(A) Personal Narrative – The Iliad
(B) Folk Tale – Cinderella
(C) Myth – Creation of the Earth
(D) Legend – Robin Hood

67. A researcher collects different versions of the same folk song across five villages. Which competency is being demonstrated?
(A) Archaeological excavation
(B) Numismatics
(C) Comparative folkloristics
(D) Epigraphy

68. The introduction of the printing press had what effect on folk tales?
(A) It created the genre of folk tales
(B) Destruction of oral storytelling arts
(C) Forced transition into religious texts
(D) Popularization and standardization

69. What defines "Performance" in the context of verbal art?
(A) Reading a text silently
(B) Isolating written works from an audience
(C) Responsibility for communicative display
(D) Archiving audio tapes

70. How does "Dance Drama" differ from standard theatre?
(A) Use of zero costumes
(B) Uses movement and rhythm for narrative
(C) Performances limited to a single actor
(D) Musical exclusion

71. Consider the following statements:
Statement I: Literary devices like alliteration and rhyme are absent in oral literature.
Statement II: These devices are crucial in oral literature as mnemonic aids.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

72. Which of the following best describes "Rumor"?
(A) Unverified information of uncertain origin
(B) A mathematically proven fact
(C) Plays with a clearly structured script
(D) A formal declaration of war

73. A medicinal chant's efficacy in a folk community relies heavily on:
(A) Scientific verification of the words
(B) Publication in an international journal
(C) Community belief and performative context
(D) Translation into multiple languages

74. Which concept implies that folklore is not a static object but a process?
(A) Folklore in performance
(B) Folklore as static relic
(C) Folklore as printed text
(D) Folklore as ancient history

75. What differentiates Oral History from traditional Legends?
(A) Fictional history vs. factual narratives
(B) Oral history is sung while legends are danced
(C) Oral history exclusively involves animals
(D) Memory vs. distant traditional figures

76. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Personal narratives are a vital field of folk literature study today.
Reason (R): They reveal how individuals use traditional narrative structures to make sense of personal experiences.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

77. Which of the following is NOT a field of folk literature?
(A) Myths
(B) Epics
(C) Quantum Mechanics
(D) Legends

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78. Consider the following statements:
Statement I: Tongue twisters focus primarily on semantic depth and deep philosophy.
Statement II: Tongue twisters focus primarily on phonetic complexity and playful articulation.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

79. Match List I with List II.
List I: (Concept)
P. Epistemology
Q. Motif
R. Speech Act
S. Variant
List II: (Meaning)
1. Doing things with words (e.g., promising)
2. Different manifestation of the same tale
3. Study of knowledge foundations
4. Smallest recurring narrative element
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

80. What is a "Folk Song"?
(A) Commercial songs from pop industries
(B) Traditional songs passed down orally
(C) Instrumental pieces with zero lyrics
(D) A written symphony

81. Consider the following statements about Myths:
1. They are considered true by the societies that tell them.
2. They explain the origins of the world.
3. They feature supernatural characters.
4. They are mostly written by modern novelists.
Which combination of the above statements is correct?
(A) 1, 2, 4
(B) 1, 2, 3
(C) 2, 3, 4
(D) 1, 3, 4

82. Which of the following correctly describes a "Proverb"?
(A) Short saying with traditional wisdom
(B) Epic poem with a long narrative
(C) Complex choreographed dance routine
(D) An unintelligible ritual chant

83. Consider the following features of Oral History:
1. Based on interviews
2. Focuses on personal memories
3. Creates new myths
4. Documents historical events from a personal perspective
5. Replaces archaeological findings
Which combination of the above statements is correct?
(A) 1, 2, 4
(B) 1, 3, 5
(C) 2, 4, 5
(D) 1, 2, 3

84. Which represents an exception to traditional theatre elements in Folk Theatre?
(A) Dialogues with improvisation
(B) Collective audience participation
(C) The usage of local dialects
(D) Copyrighted script adherence

85. Arrange the lifecycle of a folk tale in a theoretical chronological model:
1. Origin/Creation
2. Oral Transmission and Variation
3. Collection by Folklorists
4. Archiving and Publication
Which of the following represents the correct sequence?
(A) 1, 2, 3, 4
(B) 2, 1, 4, 3
(C) 3, 4, 1, 2
(D) 4, 3, 2, 1

86. Which option best defines "Verbose in Play Genres"?
(A) Plays that lack dialogue
(B) Excessive language in traditional play
(C) Critiques regarding modern society
(D) Writing a play in verses

87. A folklorist analyzes the use of metaphor and simile in a local ballad. What is being studied?
(A) Epistemology

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(D) Textual standardization

153. What is the effect of standardizing a folk tale in a printed book?
(A) It encourages infinite variations.
(B) It turns the tale into an epic.
(C) Reduces performative variation
(D) Destruction of the oral tradition

154. Consider the following statements:
Statement I: Medicinal chants operate on the belief in the performative power of words.
Statement II: Medicinal chants are purely biological treatments.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

155. Which element is essential for a "Riddle"?
(A) Simple and predictable ending
(B) A tragic hero
(C) A rhythmic dance
(D) Hidden meaning to be decoded

156. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Oral history is a valuable tool for marginalized communities.
Reason (R): It allows them to record and center their own historical narratives, bypassing official top-down histories.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

157. What defines "Performance" in Folk Literature?
(A) Doing a task quietly
(B) Copying of ancient manuscripts
(C) Aesthetic mode of communication
(D) Translating text

158. Consider the following statements:
Statement I: Proverbs are universally applicable to every situation without context.
Statement II: Proverbs derive their meaning and rhetorical power from the specific context in which they are used.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

159. Match List I with List II.
List I: (Concept)
P. Orality
Q. Epistemology
R. Performance
S. Motif
List II: (Definition)
1. Act of artistic communication
2. Transmission by word of mouth
3. Recurring element in a tale
4. Theory of knowledge
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

160. Which of the following is an example of a "Literary Device" used heavily in folk epics to aid memory?
(A) Randomization of text segments
(B) Epithets and formulaic phrases
(C) Publication footnotes
(D) Data appendices

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161. Consider the following aspects of Speech Acts:
1. Locutionary act (saying it)
2. Illocutionary act (the intended action)
3. Perlocutionary act (the effect on listener)
4. Kinetic act (dancing)
Which combination relates to standard Speech Act theory in folkloristics?
(A) 1, 2, 3
(B) 2, 3, 4
(C) 1, 3, 4
(D) 1, 2, 4

162. Which statement about "Ethnic Slurs" is correct?
(A) Demeaning linguistic markers

99. Match List I with List II.
List I: (Genre)
P. Riddle
Q. Tongue Twister
R. Folk Song
S. Epic
List II: (Focus)
1. Musical transmission of emotion/story
2. Heroic narrative on a grand scale
3. Enigmatic question requiring a solution
4. Phonetic complexity testing articulation
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

100. Which of the following is a key characteristic of "Speech Acts"?
(A) Descriptions without world changes
(B) Gestures that are purely physical
(C) Inability to analyze in folklore
(D) Actions performed through speech

101. Consider the following components of Folk Theatre:
1. Scripted dialogue
2. Improvisation
3. Audience participation
4. Traditional costumes
Which combination represents characteristics of traditional Folk Theatre?
(A) 1, 2, 3
(B) 2, 3, 4
(C) 1, 3, 4
(D) 1, 2, 4

102. Which statement about "Oral History" is correct?
(A) Reliance on official state archives
(B) Perspectives of marginalized groups
(C) Synonymous with mythical stories
(D) Forbids the use of recording media

103. Consider the following features of Personal Narratives:
1. First-person perspective
2. Focus on everyday life or significant personal events
3. Strict rhythmic verse format
4. Informal sharing
5. Fictional animal protagonists
Which combination of the above statements is correct?
(A) 1, 2, 4
(B) 2, 3, 5
(C) 1, 3, 4
(D) 1, 2, 5

104. Which of the following is an exception to the functions of a Myth?
(A) Modern scientific formulas
(B) Explaining cosmic origins
(C) Providing moral codes
(D) Social structure validation

105. Arrange the following forms from shortest typical length to longest:
1. Proverb
2. Folk Tale
3. Epic
Which of the following represents the correct order?
(A) 1, 2, 3
(B) 2, 1, 3
(C) 3, 2, 1
(D) 1, 3, 2

106. The performance of a medicinal chant is intended to have what kind of effect?
(A) Therapeutic effect on patients
(B) A purely fiscal/economic one
(C) Comedic effect on the audience
(D) Educational effect on historians

107. An elder recounts a local story about a king who supposedly hid treasure in a nearby cave centuries ago. This is a:
(A) Myth
(B) Proverb
(C) Riddle
(D) Legend

108. Which statement about "Literary Devices" in folk literature is incorrect?
(A) They include repetition and parallelism.
(B) They are absent because folklore is oral.
(C) They help performers remember long narratives.
(D) They add aesthetic value to the performance.

109. What happens when a "Rumor" is transmitted over time?

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(A) Becoming a scientifically proven fact
(B) Maintaining exact identical details
(C) Subjected to leveling and sharpening
(D) Direct publication as a folk epic

110. Identify the correct pair.
(A) Epic – "Peter Piper picked a peck of pickled peppers"
(B) Riddle – "Pride goes before a fall"
(C) Proverb – A story about the creation of the sun
(D) Speech Act – "I pronounce you husband and wife"

111. Identify the incorrect pair.
(A) Legend – Formulaic interrogative puzzle
(B) Folk Tale – Narrative told for entertainment
(C) Myth – Narrative of sacred origins
(D) Dance Drama – Narrative performed with movement

112. A folklorist notices a community uses specific derogatory terms for outsiders in their jokes. This is an analysis of:
(A) Medicinal Chants
(B) Ethnic Slurs
(C) Tongue Twisters
(D) Epics

113. The epistemological shift from oral traditional knowledge to literacy often causes what in a community?
(A) State of total cultural amnesia
(B) Stored and valued knowledge change
(C) Eradication of all verbal arts
(D) Spontaneous creation of new myths

114. Consider the following statements:
Statement I: Folk songs are immune to historical and social changes.
Statement II: Folk songs often adapt their lyrics to reflect contemporary social issues.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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115. What is the main characteristic of "Verbose in Play Genres"?
(A) Total and absolute silence
(B) Minimalist folk dialogue
(C) Overabundant, creative word use
(D) Chanting songs without lyrics

116. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Proverbs are frequently used in traditional dispute resolutions.
Reason (R): They represent the collective wisdom and authoritative voice of the ancestors.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

117. Which term defines a narrative of human actions perceived both by teller and listeners to take place within human history?
(A) Myth
(B) Riddle
(C) Legend
(D) Tongue Twister

118. Consider the following statements:
Statement I: Theatre in folk literature is characterized by a strict divide between performers and audience.
Statement II: Folk theatre often breaks the fourth wall and interacts directly with the audience.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

119. Match List I with List II.
List I: (Literary Device)
P. Metaphor
Q. Repetition
R. Alliteration
S. Personification
List II: (Example/Function)

1. Repeating initial consonant sounds
2. Giving human traits to non-human entities
3. Recurring phrases for emphasis/memory
4. Calling one thing by another to show similarity

(A) P-4, Q-3, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-2, S-1
(D) P-2, Q-1, R-4, S-3

120. Which of the following is an example of a "Tongue Twister"?
(A) She sells seashells by the shore
(B) Once upon a time, there was a king.
(C) To be or not to be.
(D) The early bird catches the worm.

121. Consider the following statements about Epics:
1. They are usually sung or chanted.
2. They feature a hero of national or cosmic importance.
3. They are short and concise.
4. They involve grand settings.

Which combination of the above statements is correct?
(A) 1, 2, 4
(B) 1, 3, 4
(C) 2, 3, 4
(D) 1, 2, 3

122. Which statement about "Personal Narratives" is correct?
(A) Conventional narrative structures
(B) Traditionally considered myths
(C) Life details of supernatural gods
(D) Narratives that are purely fiction

123. Consider the following aspects of Oral History:
1. Collection of memories
2. Voice recording
3. Transcription
4. Laboratory chemical analysis
5. Archival storage

Which combination reflects standard oral history practices?
(A) 1, 2, 3, 5
(B) 1, 2, 4, 5
(C) 2, 3, 4, 5
(D) 1, 3, 4, 5

124. What is a key exception to the nature of "Myths"?
(A) They are sacred.
(B) They are strictly set in modern times.
(C) They deal with origins.
(D) They are seen as factual by the culture.

125. Arrange the evolution of a rumor sequentially:
1. An ambiguous event occurs.
2. Speculative information is formulated.
3. The information is transmitted and modified.
4. The rumor is either debunked or assimilated into a legend.

Which of the following represents the correct sequence?
(A) 1, 2, 3, 4
(B) 2, 1, 4, 3
(C) 3, 4, 1, 2
(D) 4, 3, 2, 1

126. A performer uses exaggerated tone and speed to tell a story during a game. This is:
(A) Mime
(B) Silent reading
(C) Written poetry
(D) Verbose in Play Genres

127. Which of the following defines the "Epistemology" of Folk Literature?
(A) Traditional knowledge systems
(B) Methods by which books are printed
(C) Copyright and legal frameworks
(D) Modes by which cinemas operate

128. Which statement about "Riddles" is incorrect?
(A) They contain clues.
(B) They are long, multi-chapter stories.
(C) They require the listener to guess the answer.
(D) They use metaphor and analogy.

129. When a storyteller adapts a folk tale to a new audience by changing the protagonist's name, it shows:
(A) Plagiarism
(B) Dynamic oral tradition nature
(C) Loss of the original manuscript
(D) High level of textual rigidity

130. Identify the correct pair.
(A) Epic - Narrative of immense scale
(B) Folk Tale - Didactic sentence

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(C) Legend - Creation of the cosmos
(D) Rumor - Verified historical document

131. Identify the incorrect pair.
(A) Proverb - A rolling stone gathers no moss
(B) Myth - The birth of the sun god
(C) Personal Narrative - The origin of humanity
(D) Riddle - What has keys but can't open locks?

132. An ethnographer assesses how a specific community uses dance to narrate historical battles. Which competency is applied?
(A) Chemical profiling
(B) Urban planning
(C) Quantum computing
(D) Analysis of Dance Drama

133. The use of repetitive motifs in folk songs serves as a:
(A) Formal copyright claim
(B) Confusing the listening audience
(C) Aiding memory and rhythm
(D) Methods to shorten songs

134. Consider the following statements:
Statement I: Medicinal chants are performed purely for linguistic analysis.
Statement II: Medicinal chants are performed with the belief that they possess healing properties.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

135. What is the fundamental difference between a Myth and a Legend?
(A) Written vs. oral narratives
(B) Short vs. long durations
(C) Myths use animals vs. legends use gods
(D) Sacred primordial vs. human time

136. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Verbal art in performance is considered an emergent quality.
Reason (R): The performance arises uniquely from the interaction between the performer, the audience, and the context.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

137. Which of the following represents a "Speech Act" of cursing in folk traditions?
(A) Description of a forest tree
(B) Singing a traditional folk lullaby
(C) Words intended to bring misfortune
(D) Decoding a traditional riddle

138. Consider the following statements:
Statement I: Ethnic slurs are entirely objective and scientific descriptors.
Statement II: Ethnic slurs are subjective, pejorative expressions reflecting social tensions.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

139. Match List I with List II.
List I: (Folk Element)
P. Theatre
Q. Medicinal Chant
R. Ethnic Slur
S. Rumor
List II: (Characteristic)
1. Pejorative boundary marker
2. Ephemeral, unverified news
3. Dramatic enactment
4. Performative healing utterance
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

140. Which of the following best describes "Verbose in Play Genres"?
(A) Absolute silence during play
(B) Playful verbal exchanges in games
(C) Highly structured written essays

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(D) Slow singing of hymns

141. Consider the following components of an Epic:
1. Heroic figure
2. Vast setting
3. Supernatural forces
4. Trivial, everyday events as central focus

Which combination of the above statements is correct?
(A) 1, 2, 3
(B) 2, 3, 4
(C) 1, 3, 4
(D) 1, 2, 4

142. Which statement about "Dance Drama" is correct?
(A) Reliance on printed program texts
(B) Absolute exclusion of folk music
(C) Prohibition regarding costume use
(D) Storytelling with choreography

143. Consider the following aspects of Oral History:
1. Interviewing elders
2. Transcribing audio
3. Analyzing lived experiences
4. Fictionalizing characters for drama
5. Preserving cultural memory

Which combination defines correct practices of oral history?
(A) 1, 2, 3, 5
(B) 1, 2, 4, 5
(C) 2, 3, 4, 5
(D) 1, 3, 4, 5

144. Which is an exception to the functions of a Folk Tale?
(A) Popular entertainment
(B) Sacred ritual validation
(C) Traditional moral education
(D) Escapism

145. Arrange the following oral forms from most localized/individual to most universal/cosmic in scope:
1. Personal Narrative
2. Local Legend
3. Creation Myth

Which of the following represents the correct sequence?
(A) 1, 2, 3
(B) 3, 2, 1
(C) 2, 1, 3
(D) 1, 3, 2

146. A community suddenly begins spreading a story about a wild animal escaping a local zoo, though no zoo exists. This is a:
(A) Rumor
(B) Proverb
(C) Myth
(D) Tongue Twister

147. What differentiates a "Tongue Twister" from a "Proverb"?
(A) Teaches morals vs. articulation tests
(B) Ritual songs vs. community dances
(C) Phonetic focus vs. moral wisdom
(D) Lengthy vs. one-word structures

148. Which statement about "Folk Songs" is incorrect?
(A) They are transmitted orally.
(B) They have anonymous or communal origins.
(C) They encompass various sub-genres like lullabies and work songs.
(D) They never change their lyrics or tunes.

149. The transformation of a local hero into a legendary figure is an example of:
(A) Demythologization
(B) Archival indexing
(C) Legend formation
(D) Literalism

150. Identify the correct pair.
(A) Motif - Complete story
(B) Different version of same tale
(C) Epistemology - Study of grammar
(D) Short didactic traditional saying

151. Identify the incorrect pair.
(A) Myth - Origin of the stars
(B) Legend - Robin Hood
(C) Folk Tale - The Boy Who Cried Wolf
(D) Proverb - A multi-volume novel

152. A researcher notes that a storyteller changes their voice and uses expansive gestures when playing a villain. This relates to:
(A) Verbal art in performance
(B) Written documentation
(C) Silent mimicry

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175. What defines a "Proverb" in contrast to a regular sentence?
(A) Fixed form and didactic function
(B) Excessive narrative length
(C) Use of difficult folk vocabulary
(D) Absolute lack of any meaning

176. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Dance Drama is a multimodal form of folk performance.
Reason (R): It integrates kinetic movement, visual costuming, musical rhythm, and narrative structure.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

177. Which is an example of a "Speech Act" functioning as a blessing?
(A) Descriptions regarding a brown door
(B) Wishing for a long, prosperous life
(C) Simple weather-related statements
(D) Reporting the sighting of birds

178. Consider the following statements:
Statement I: Personal narratives are entirely unstructured and lack any traditional motifs.
Statement II: Personal narratives often unconsciously employ traditional narrative structures and motifs.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

179. Match List I with List II.
List I: (Form)
P. Oral History
Q. Myth
R. Epic
S. Folk Tale
List II: (Time Frame)
1. Pre-human, primordial time
2. Timeless/Once upon a time
3. Heroic age of the past
4. Recent, lived memory
(A) P-4, Q-1, R-3, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

180. Which of the following best describes "Theatre" in the context of folk literature?
(A) Strictly written dramatic scripts
(B) Solo and silent reading practices
(C) Broadcasting of a recorded film
(D) Interactive performative enactment

181. Consider the following characteristics of Medicinal Chants:
1. Believed to have supernatural efficacy
2. Performed by designated healers
3. Often contain archaic language
4. Intended purely as comedy
Which combination of the above statements is correct?
(A) 1, 2, 3
(B) 2, 3, 4
(C) 1, 3, 4
(D) 1, 2, 4

182. Which statement about "Literary Devices" in folklore is correct?
(A) Uselessness in the oral tradition
(B) Mnemonic aids in oral tradition
(C) Modern inventions of the current era
(D) Rhythm destruction in folk songs

183. Consider the following features of Epics:
1. Monumental length
2. Elevated style
3. Heroic narrative
4. Focus on minor domestic disputes
5. Supernatural elements
Which combination of the above statements is correct?
(A) 1, 2, 3, 5
(B) 1, 2, 4, 5
(C) 2, 3, 4, 5
(D) 1, 3, 4, 5

184. Which is an exception to the nature of a "Legend"?
(A) Features animal main characters

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(B) Universally celebrated markers
(C) Polite and formal folk speech
(D) Derived from written dictionaries

163. Consider the following characteristics of Legends:
1. Set in the historical past
2. Feature human protagonists
3. Regarded as factual by the tellers
4. Deal with the creation of the universe
5. Involve local geography

Which combination of the above statements is correct?
(A) 1, 2, 3, 5
(B) 1, 2, 4, 5
(C) 2, 3, 4, 5
(D) 1, 3, 4, 5

164. Which is an exception to the features of a Personal Narrative?
(A) Told in the first person
(B) Based on real-life experiences
(C) Structured narratively
(D) Ancient sacred text adherence

165. When analyzing a folktale, the "Tale Type" refers to:
(A) Fonts used in traditional books
(B) Paper type used in printed works
(C) Tale with independent core plot
(D) The age of the folk storyteller

166. A singer performs a traditional ballad about a tragic love affair. This is an example of:
(A) Proverb
(B) Folk Song
(C) Riddle
(D) Tongue Twister

167. Which of the following defines the "Epistemology" of Oral History?
(A) Knowledge only found in textbooks
(B) Biologically inherited knowledge
(C) Knowledge that is purely numeric
(D) Lived experience and memories

168. Which statement about "Myths" is incorrect?
(A) Considered fictional by cultures
(B) Association with folk ritual
(C) Accounting for cosmic origins
(D) Features semi-divine characters

169. What happens during the "assimilation" phase of a rumor?
(A) Broadcasting on national radio
(B) Complete and absolute forgetting
(C) Distorted to fit group biases
(D) Proven mathematically to be true

170. Identify the correct pair.
(A) Drama - Choreographed movement
(B) Folk Tale - First-person memory
(C) Epic - Short humorous question
(D) Speech Act - Silent meditation

171. Identify the incorrect pair.
(A) Verbose in Play - Exaggerated language in games
(B) Medicinal Chant - Words used for healing
(C) Legend - Narrative tied to historical landmarks
(D) Rumor - Verified, peer-reviewed fact

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172. A student evaluates how a storyteller uses pauses and intonation to build suspense. Which competency is being demonstrated?
(A) Archival preservation
(B) Performance analysis
(C) Statistical modeling
(D) Radiocarbon dating

173. The oral transmission of epics over centuries leads to:
(A) Complete identicalness of performances
(B) The total loss of the narrative
(C) Variations and core theme maintenance
(D) Conversion into a single riddle

174. Consider the following statements:
Statement I: Tongue twisters are universally found across all languages and cultures.
Statement II: They serve solely as physical articulatory exercises and have no cultural playfulness.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

(B) Oral History
(C) Ethnic Slurs
(D) Literary Devices

88. Which statement about "Medicinal Chants" is incorrect?
(A) Pure comedic entertainment
(B) Performative functions
(C) Inclusion in verbal arts
(D) Reliance on the spoken word

89. If a community believes saying a specific word causes bad luck, this is an example of the power of:
(A) Written records
(B) Silent reading
(C) Speech Acts
(D) Dance

90. Identify the correct pair.
(A) Personal Narrative – Lived memories
(B) Tongue Twister – Formal religious text
(C) Riddle – Historical event timeline
(D) Myth – Contemporary social rumor

91. Identify the incorrect pair.
(A) Folk Tale – Fictional entertaining story
(B) Myth – Narrative of sacred origins
(C) Legend – Plausible narrative set in human history
(D) Proverb – Lengthy dramatic monologue

92. A student identifies the formulaic openings of 50 different folktales. Which competency is this?
(A) Taxonomy used in biology studies
(B) Morphological narrative analysis
(C) Artistic choreography of dances
(D) Electronic audio engineering

93. What effect does the use of "Literary Devices" like rhythm have on oral epics?
(A) Makes them impossible to memorize
(B) Removal of emotional impact
(C) Mnemonic device for singers
(D) Conversion of epics into prose

94. Consider the following statements:
Statement I: Rumors often flourish when there is a lack of official, verifiable information.
Statement II: Rumors are always harmless and disappear quickly.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

95. What is the defining feature of a "Riddle"?
(A) Question requiring ingenuity
(B) Direct historical statements
(C) Wedding songs in traditions
(D) Narrative about tricksters

96. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Ethnic slurs are studied in folkloristics despite being offensive.
Reason (R): They provide insight into the social dynamics, prejudices, and boundary-maintenance of groups.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

97. Which of the following best describes "Verbal Art"?
(A) Writing on village walls
(B) Aesthetic language application
(C) Standard library silence
(D) Analysis of grammatical errors

98. Consider the following statements:
Statement I: Folk literature is isolated from the cultural context of its performers.
Statement II: Folk literature is deeply embedded in the social and cultural life of a community.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

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(B) Associated with a specific place
(C) Features human characters
(D) Regarded as factual

185. A community shares a story of how a specific mountain was formed by a giant. This is a:
(A) Proverb
(B) Riddle
(C) Myth/Legend of origin
(D) Personal Narrative

186. "Verbose in Play Genres" frequently utilizes which of the following?
(A) Rhymes and rapid chanting
(B) Sustained monotone pitch
(C) Maintenance of strict silence
(D) Formal academic prose

187. What is a "Motif" in the study of folk literature?
(A) Physical book cover design
(B) The author's academic biography
(C) The industrial printing press
(D) Smallest recurring tale element

188. Which statement about "Ethnic Slurs" is incorrect?
(A) They are a form of folk speech.
(B) Devoid of any cultural context
(C) Targeting marginalized groups
(D) Highlighting inter-group animosity

189. The spread of an unverified story about a local politician taking a bribe is an example of:
(A) Myth
(B) Epic
(C) Rumor
(D) Dance Drama

190. Identify the correct pair.
(A) Study regarding ancient fossils
(B) Direct and factual folk statement
(C) Acts of reading a printed sign
(D) Orally transmitted lyric/melody

191. Identify the incorrect pair.
(A) A fictional comic trickster tale
(B) Concise traditional saying
(C) Difficult phonetic articulatory sequence
(D) Eyewitness interview

192. A scholar cross-references an oral epic with archaeological findings. Which competency is this?
(A) Choreography
(B) Interdisciplinary historical analysis
(C) Biological sequencing
(D) Cryptography

193. The use of "Once upon a time" is a literary device known as a:
(A) Closing formula
(B) Metaphor
(C) Opening formula
(D) Simile

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194. Consider the following statements:
Statement I: Folk literature is a static artifact of the past.
Statement II: Folk literature is an ongoing process of creation, performance, and variation.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

195. What differentiates "Verbal Art" from everyday conversation?
(A) Aesthetic and stylized word use
(B) Use of entirely different languages
(C) Necessity of written documentation
(D) Absolute lack of any meaning

196. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Myths are critical to the epistemology of traditional societies.
Reason (R): They provide the foundational knowledge regarding cosmic origins and moral frameworks.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

219. Match List I with List II.
List I: (Oral Tradition)
P. Personal Narrative
Q. Epic
R. Tongue Twister
S. Folk Tale
List II: (Key Trait)
1. First-person lived experience
2. Grand heroic scale
3. Phonetic difficulty
4. Fictional entertainment
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

220. Which of the following is a key characteristic of "Legends"?
(A) Set outside of human time
(B) Real-world settings and locations
(C) Absence of narrative structure
(D) Exclusively animal protagonists

221. Consider the following types of Folk Tales:
1. Animal tales
2. Fairy tales
3. Trickster tales
4. Academic essays
Which combination lists actual types of folk tales?
(A) 1, 2, 3
(B) 2, 3, 4
(C) 1, 3, 4
(D) 1, 2, 4

222. Which statement about "Verbal Art in Performances" is correct?
(A) Mandatory use of printed scripts
(B) Silent reading of printed texts
(C) Absolute prohibition of improv
(D) Stylized oral literature execution

223. Consider the following features of Epics:
1. Culturally significant themes
2. Extensive length
3. Formal, elevated language
4. Modern urban settings exclusively
5. Solo or communal performance
Which combination of the above statements is correct?
(A) 1, 2, 3, 5
(B) 1, 2, 4, 5
(C) 2, 3, 4, 5
(D) 1, 3, 4, 5

224. Which is an exception to the nature of "Proverbs"?
(A) Didactic
(B) Lengthy and episodic
(C) Concise
(D) Traditional

225. A community attributes a recent natural disaster to an angry spirit. This narrative aligns with:
(A) Articulating tongue twisters
(B) Mythological origin explanation
(C) Usage of traditional proverbs
(D) Solving a traditional riddle

226. When a "Speech Act" functions as a vow, it represents:
(A) Commitment to future action
(B) Standard simple descriptions
(C) Posing an inquisitive question
(D) Statement of historical fact

227. What defines "Ethnic Slurs" in folk language?
(A) Titles given to foreign visitors
(B) Traditional songs of global peace
(C) Derogatory terms to belittle groups
(D) Standardized scientific terminology

228. Which statement about "Rumor" is incorrect?
(A) Unverified piece of information
(B) Word of mouth transmission mode
(C) Process of sharpening and leveling
(D) Certainty and clear information

229. The concept of "Epistemology of Folk Literature" fundamentally deals with:
(A) Financial costs of folk books
(B) Chemical composition of scrolls
(C) Constructing knowledge orally
(D) Legal rights held by authors

230. Identify the correct pair.
(A) Proverb – "Cinderella"
(B) Riddle – Meta-puzzle with keys
(C) Epic – Traditional moral sayings
(D) Social rumors about a celebrity

231. Identify the incorrect pair.
(A) Folk Tale – Entertaining fictional story

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(D) Tongue Twister

207. What defines "Oral History" epistemologically?
(A) Spoken memory as historical knowledge
(B) Belief that only documents are true
(C) Assumption that history is fiction
(D) Records possessed by forest animals

208. Which statement about "Speech Acts" in folklore is incorrect?
(A) Religious oaths and ritual vows
(B) Utterances that perform an action
(C) Purely descriptive utterances
(D) Relying on the speaker's authority

209. The phenomenon where a story is altered as it spreads from person to person is often referred to as:
(A) Static preservation
(B) Oral transmission variation
(C) Copyright infringement
(D) Digital archiving

210. Identify the correct pair.
(A) Rumor – Unverified, widespread information
(B) Legend – Fictional animal story
(C) Proverb – A lengthy song
(D) Myth – A historical biography of a 19th-century mayor

211. Identify the incorrect pair.
(A) Epic – Beowulf
(B) Speech Act – Promising
(C) Tongue Twister – The Iliad
(D) Folk Tale – The Boy Who Cried Wolf

212. A folklorist maps the geographical spread of a specific legend. Which competency is this?
(A) Acoustic physics
(B) Organic chemistry
(C) Astronomy
(D) Cartographic folkloristics

213. What is the effect of using repetition as a "Literary Device" in oral epics?
(A) It confuses the audience.
(B) Hypnotic rhythm and recall aid
(C) Renders the text untranslatable
(D) Shorter overall performance time

214. Consider the following statements:
Statement I: Dance drama completely replaces verbal narrative with movement.
Statement II: Dance drama integrates physical movement with narrative elements to tell a story.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

215. What characterizes "Verbose in Play Genres"?
(A) Academic or serious discourse
(B) Playful use of language in games
(C) Strict use of legal terminology
(D) States of absolute silence

216. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Proverbs act as a mechanism for social control.
Reason (R): They impart culturally sanctioned moral lessons concisely to correct behavior.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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217. Which of the following best defines a "Myth"?
(A) Strictly false statements
(B) Simple and short jokes
(C) Sacred narratives regarding origins
(D) Minor children's games

218. Consider the following statements:
Statement I: Oral history primarily focuses on kings and generals.
Statement II: Oral history often captures the everyday experiences of ordinary people.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

2. Myths
3. Novels
4. Legends

Which combination represents core narrative fields of folk literature?
(A) 1, 2, 4
(B) 2, 3, 4
(C) 1, 3, 4
(D) 1, 2, 3

242. Which statement about "Theatre" in folk traditions is correct?
(A) Blends acting, singing, and dance
(B) Separate from ritual community life
(C) Dependency on modern lighting gear
(D) Forbids usage of any verbal arts

243. Consider the following aspects of Proverbs:
1. Didactic
2. Metaphorical
3. Condenses wisdom
4. Multi-chapter format
5. Traditional

Which combination represents actual features of a Proverb?
(A) 1, 2, 3, 5
(B) 1, 2, 4, 5
(C) 2, 3, 4, 5
(D) 1, 3, 4, 5

244. Which is an exception to the functions of a "Riddle"?
(A) Posing a question or an enigma
(B) Usage of complex folk metaphor
(C) Testing of mental agility levels
(D) Straightforward yes or no answer

245. An elder explains how their community survived a famine fifty years ago. This is:
(A) Myth
(B) Epic
(C) Oral History/Personal Narrative
(D) Tongue Twister

246. What is the fundamental role of "Literary Devices" (like rhythm and alliteration) in oral literature?
(A) Creation of audience confusion
(B) Mnemonic aids and aesthetic appeal
(C) Translation into written documents
(D) Making narrative duration short

247. What differentiates a "Folk Tale" from a "Myth"?
(A) Folk tales are true; myths are false.
(B) Folk tales involve gods; myths involve peasants.
(C) Folk tales are written; myths are oral.
(D) Entertainment vs. sacred truths

248. Which statement about "Tongue Twisters" is incorrect?
(A) They are historically accurate epics.
(B) They test phonetic articulation.
(C) They are a form of wordplay.
(D) They rely on alliteration and similar-sounding phonemes.

249. How does "Rumor" intersect with "Legend"?
(A) Zero cultural connection exists
(B) Rumors are written or mathematical
(C) Rumors can evolve into legends
(D) Legends devolve into random rumors

250. Identify the correct pair.
(A) Epistemology - Foundations of traditional knowledge
(B) Riddle - Short answer to a riddle question
(C) Myth - Universal cosmic creation stories
(D) Speech Act - Silent reading of a written novel

Direction : Please read the following source carefully.

The academic investigation of traditional cultural expressions often begins with the definition and epistemology of folk literature. Epistemologically, folk literature constitutes a unique system of knowledge production and transmission, fundamentally distinct from written literary traditions. Unlike authored texts, it relies on communal ownership and oral transmission, rendering the definition of folk literature highly dynamic. Researchers studying a rural community's oral traditions observe that folk literature does not merely reflect archaic beliefs; rather, it functions as a living epistemological framework through which communities interpret their existence, values, and environment. The epistemology of folk literature emphasizes that knowledge is collaboratively constructed and continually reshaped through performance and recounting. Consequently, defining folk literature requires moving beyond textual

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(B) Plausible histories of humanity
(C) Personal Narrative – An individual's autobiographical story
(D) Vocal singing only performance

232. A researcher uses structuralism to analyze the binary oppositions in a myth. Which competency is applied?
(A) Structuralist folklore analysis
(B) Radiocarbon dating
(C) Botanical taxonomy
(D) Quantum mechanics

233. The use of "Ethnic Slurs" often increases during:
(A) Inter-group harmony periods
(B) Professional scientific events
(C) Periods of social tension
(D) Acts of silent meditation

234. Consider the following statements:
Statement I: Personal narratives are never influenced by the cultural background of the teller.
Statement II: Personal narratives are framed and structured according to the teller's cultural conventions.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

235. What defines a "Folk Song" over a popular commercial song?
(A) Complex electronic production
(B) High volume of commercial sales
(C) Known individual copyright claims
(D) Orality and existence in variants

236. Given below are two statements, one is labelled as Assertion (A) and the other as Reason (R).
Assertion (A): Legends often merge historical facts with supernatural elements.
Reason (R): This blending makes the narrative culturally resonant while maintaining a veneer of plausibility.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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237. Which of the following best describes "Verbose in Play Genres"?
(A) Short and terse responses
(B) Writing a structured essay
(C) Rhyming language used in games
(D) States of silent reading

238. Consider the following statements:
Statement I: Epics are typically performed in a single, short session of five minutes.
Statement II: Epics are monumental and often require hours or days to perform fully.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

239. Match List I with List II.
List I: (Genre)
P. Medicinal Chant
Q. Speech Act
R. Verbal Art
S. Ethnic Slur
List II: (Function)
1. Healing through words
2. Performative utterance (e.g., vowing)
3. Aesthetic use of language
4. Pejorative out-group labeling
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

240. Which of the following characterizes "Oral History"?
(A) Relying on ancient manuscripts
(B) Recording and analyzing memories
(C) Fiction based on future worlds
(D) Destruction of written media

241. Consider the following forms:
1. Epics

that the community's core philosophies and ancestral identities are systematically preserved and vividly transmitted through oral means.
Based on the above source, attempt the following five questions.

256. What is the primary function of myths according to the provided text?
(A) To document the factual, chronological history of adjacent tribes.
(B) To explain cosmic origins and sacred narratives.
(C) To strictly entertain children during informal social gatherings.
(D) To detail the modern political structures of the tribal settlement.

257. How do epics differ from myths based on the source material?
(A) Epics focus on natural phenomena, while myths focus on heroic trials.
(B) Epics are reserved for ritualistic contexts, while myths reinforce moral codes.
(C) Epics lack cultural significance, while myths are culturally defining narratives.
(D) Epics center on heroes, while myths address sacred origins.

258. In what specific context is the recounting of myths typically performed?
(A) In ritualistic contexts meant to invoke divine benevolence.
(B) During everyday economic transactions within the community.
(C) Primarily as a mechanism to challenge ancestral identities.
(D) Exclusively during the solitary contemplation of the elders.

259. What societal purpose does the recitation of epics serve during communal gatherings?
(A) It questions the validity of the sacred foundational narratives.
(B) It undermines the traditional moral codes of the settlement.
(C) It reinforces moral codes and promotes social cohesion.
(D) It replaces the community's ancestral identities with new ones.

260. Together, what boundaries do myths and epics negotiate within folk literature?
(A) The boundaries between the sacred cosmos and human heroism.
(B) The boundaries between formal written records and oral transmission.
(C) The boundaries between agricultural practices and modern industry.
(D) The boundaries between literal truth and scientific methodology.

Direction : Please read the following source carefully.

Exploring the diverse fields of folk literature, scholars frequently differentiate between legends and folk tales based on their perceived truthfulness and societal function. A case analysis of a regional storytelling tradition demonstrates that legends are generally presented as accounts of extraordinary events that occurred within human history. They are often localized, featuring specific geographic landmarks and identifiable historical figures, compelling the audience to perceive them as factual or quasi-factual history. Legends thus serve to map the communal landscape with historical memory and moral significance. Conversely, folk tales are explicitly recognized by both the teller and the audience as fictional narratives. Folk tales operate in a timeless, non-specific realm, primarily functioning to entertain while simultaneously imparting ethical lessons or psychological insights. The investigation highlights that while legends demand a degree of belief and are tied to the community's historical consciousness, folk tales embrace imaginative freedom, utilizing stock characters and magical elements to resolve conflicts. Both genres are vital fields of folk literature, yet they engage the audience's credulity in fundamentally different ways. The interplay between the historical anchoring of legends and the imaginative moralizing of folk tales enriches the oral tradition.
Based on the above source, attempt the following five questions.

261. What is the fundamental basis on which scholars differentiate between legends and folk tales?
(A) Their geographical origin and the age of the storyteller.
(B) Their reliance on written texts versus oral transmission.

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boundaries to understand it as a participatory and fluid phenomenon. Scholars analyzing this epistemology note that meaning is generated not in isolation, but through collective memory and social interaction. This collective epistemological foundation challenges conventional academic hierarchies of knowledge, asserting that oral literary forms possess profound philosophical and structural validity. Therefore, the definition of folk literature inherently intertwines with its epistemology, illustrating how a community preserves its collective intellect and cultural identity across generations without relying on formalized written records.

Based on the above source, attempt the following five questions.

251. How does the epistemology of folk literature primarily differ from written literary traditions?
(A) It relies strictly on singular authorship and fixed textual boundaries.
(B) It functions through communal ownership and oral transmission.
(C) It rejects the interpretation of cultural values and environments.
(D) It depends entirely on archaic beliefs without generating new meaning.

252. According to the passage, the definition of folk literature is considered highly dynamic because:
(A) It is a participatory, performance-based phenomenon.
(B) It requires extensive, formalized written documentation records.
(C) It isolates individual memories from ongoing social interaction.
(D) It conforms strictly to established academic hierarchies.

253. What does the epistemological framework of folk literature allow communities to do?
(A) Exclusively memorize precise chronological dates of historical events.
(B) Discard cultural identities in favor of formal authored texts.
(C) Interpret their existence, values, and environment.
(D) Produce knowledge in complete isolation from social interaction.

254. In the context of folk literature, how is meaning primarily generated?
(A) Through solitary contemplation and individual authorship.
(B) Through the rejection of profound philosophical validity.
(C) Through strict reliance on formalized written records.
(D) Through collective memory and social interaction.

255. How does the epistemology of folk literature challenge conventional academic hierarchies?
(A) By demonstrating that oral forms lack structural validity.
(B) By proving that traditional expressions are merely archaic beliefs.
(C) By asserting the philosophical validity of oral literary forms.
(D) By demanding that all cultural identities be textually formalized.

Direction : Please read the following source carefully.

Within the broader fields of folk literature, myths and epics occupy a central role in articulating a community's worldview and heroic ideals. A field study examining the narrative traditions of a tribal settlement reveals how myths function to explain cosmic origins and divine interventions. These myths provide sacred foundational narratives that legitimize social structures and natural phenomena. In contrast, but often overlapping in cultural significance, are epics. Epics in folk literature operate as expansive, culturally defining narratives centering on mortal or semi-divine heroes whose struggles embody the ultimate virtues and trials of the community. While myths primarily address the sacred and the supernatural origins of the world, epics narrate the historical or quasi-historical journeys of cultural champions. The researchers observe that during communal gatherings, the recitation of epics serves to reinforce moral codes and social cohesion, whereas the recounting of myths is frequently reserved for ritualistic contexts designed to invoke divine benevolence. Together, myths and epics form a dual narrative structure within the fields of folk literature. They continuously negotiate the boundaries between the sacred cosmos and human heroism, ensuring

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197. Which of the following is a primary function of "Folk Theatre"?
(A) Production of Hollywood movies
(B) Enacting communal narratives
(C) Solo reading of scripted plays
(D) Painting scenic landscapes

198. Consider the following statements:
Statement I: Riddles function purely as mathematical tests.
Statement II: Riddles test cultural knowledge and linguistic agility.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

199. Match List I with List II.
List I: (Genre)
P. Folk Tale
Q. Legend
R. Proverb
S. Tongue Twister
List II: (Example)
1. "A stitch in time saves nine"
2. "Peter Piper picked..."
3. Story of Cinderella
4. The haunting of the old mill
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

200. Which of the following best describes "Dance Drama"?
(A) Stylized movement and dance narrative
(B) Modes of academic debate
(C) Still and silent paintings
(D) Programs for radio broadcasting

201. Consider the following forms of verbal art:
1. Riddles
2. Proverbs
3. Chants
4. Novels
Which combination represents traditional oral verbal arts?
(A) 1, 2, 3
(B) 2, 3, 4
(C) 1, 3, 4
(D) 1, 2, 4

202. Which statement about "Medicinal Chants" is correct?
(A) Reliance on written prescriptions
(B) Performative healing speech acts
(C) Usage in modern medical hospitals
(D) Total lack of rhythm or structure

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203. Consider the following aspects of Rumor:
1. Ambiguity
2. Importance of the topic
3. Formal verification
4. Oral or informal transmission
5. Official government backing
Which combination represents the drivers of a rumor?
(A) 1, 2, 4
(B) 1, 3, 5
(C) 2, 4, 5
(D) 1, 2, 5

204. Which is an exception to the elements of a "Personal Narrative"?
(A) It recounts a personal memory.
(B) Creation of the universe by gods
(C) It is told in the first person.
(D) Experiences perceived as factual

205. Arrange the following steps of an Oral History project:
1. Identify the informant
2. Conduct and record the interview
3. Transcribe the recording
4. Analyze and archive the transcript
Which of the following represents the correct sequence?
(A) 1, 2, 3, 4
(B) 2, 1, 3, 4
(C) 3, 4, 1, 2
(D) 4, 3, 2, 1

206. An individual repeatedly says "She sells seashells by the seashore" to practice articulation. This is a:
(A) Myth
(B) Legend
(C) Proverb

(C) Their use of rhythmic verses versus prose narratives.
(D) Their perceived truthfulness and societal function.

262. How are legends characteristically presented to an audience?
(A) As timeless fictions occurring in an unspecified, magical realm.
(B) As factual or quasi-factual historical accounts.
(C) As purely entertaining stories largely devoid of moral significance.
(D) As rhythmic songs detailing everyday agricultural labor routines.

263. Which of the following features is closely associated with folk tales according to the passage?
(A) Specific geographic landmarks and identifiable historical figures.
(B) Accounts demanding strict historical belief from the audience.
(C) A timeless, non-specific realm utilizing stock characters.
(D) A mapping of the communal landscape with historical memory.

264. What dual purpose do folk tales primarily serve?
(A) To document specific geographical landmarks and historical figures.
(B) To demand absolute belief and alter community historical consciousness.
(C) To map the communal landscape and replace existing regional legends.
(D) To entertain while imparting ethical lessons.

265. How do legends and folk tales contrast in their engagement with the audience?
(A) Legends demand a degree of belief, while folk tales are recognized as fictional.
(B) Legends embrace imaginative freedom, while folk tales demand historical belief.
(C) Legends rely on magical elements, while folk tales rely on identifiable landmarks.
(D) Legends resolve conflicts through magic, while folk tales rely on historical facts.

Direction : Please read the following source carefully.

Folk songs, proverbs, and riddles constitute essential fields of folk literature, each employing distinct linguistic strategies to convey communal wisdom. An analysis of an agrarian community's oral expressions illustrates that folk songs function as rhythmic and melodic repositories of shared emotions, labor rhythms, and historical events. They provide a lyrical medium for collective expression during agricultural labor or social festivities. In contrast, proverbs distill complex social observations into concise, metaphorical statements. As a field of folk literature, proverbs serve as an authoritative pedagogical tool, deployed in daily discourse to resolve disputes, offer moral guidance, or summarize collective experiences with brevity. Furthermore, riddles engage the community in intellectual play and cognitive training. They rely on metaphor and paradox, challenging the listener to uncover hidden associations between seemingly unrelated concepts. The researchers note that while folk songs unify the community emotionally, and proverbs guide behavior normatively, riddles stimulate analytical thinking and linguistic agility. Together, these fields of folk literature demonstrate how oral traditions utilize varied structural forms—ranging from the melodic to the succinct and the enigmatic—to educate, regulate social interaction, and entertain across different contexts.

Based on the above source, attempt the following five questions.

266. What purpose do folk songs primarily serve in the described agrarian community?
(A) They resolve complex disputes through concise legalistic statements.
(B) They act as repositories of shared emotions.
(C) They challenge listeners to uncover hidden metaphorical associations.
(D) They replace proverbs as the primary authoritative pedagogical tool.

267. How are proverbs structurally described within the passage?
(A) As melodic repositories of specific and local historical events.
(B) As concise, metaphorical social observations.
(C) As lengthy, enigmatic puzzles demanding rigorous cognitive training.
(D) As rhythmic verses utilized strictly during agricultural labor songs.

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268. According to the source, how are riddles primarily utilized within the community?
(A) To engage members in intellectual play and cognitive training.
(B) To provide a lyrical medium for collective emotional expression.
(C) To offer authoritative moral guidance during severe disputes.
(D) To document the chronological history of agricultural practices.

269. What linguistic elements do riddles rely on to challenge the listener?
(A) Strict chronology and specific factual historical data records.
(B) Melodic harmony and traditional rhythmic labor chanting songs.
(C) Metaphor and paradox for hidden associations.
(D) Authoritative legal terminology and communal moral codes.

270. Which statement accurately matches the folk literature field with its societal impact as described in the text?
(A) Folk songs stimulate analytical thinking; proverbs unify emotionally.
(B) Riddles unify emotionally; folk songs guide behavior normatively.
(C) Folk songs guide behavior normatively; proverbs stimulate analytical thinking.
(D) Proverbs guide behavior normatively; riddles stimulate analytical thinking.

Direction : Please read the following source carefully.

In examining the micro-linguistic fields of folk literature, tongue twisters and speech acts emerge as significant markers of verbal dexterity and performative intent. A linguistic study of children's play and adult social rituals reveals that tongue twisters serve as highly structured phonetic exercises. They deliberately utilize alliteration, assonance, and rapid consonant shifts to challenge the speaker's articulation skills, thereby functioning simultaneously as competitive entertainment and linguistic training within the oral tradition. Beyond mere pronunciation exercises, the syllabus of folk literature encompasses speech acts, which are performative utterances that actively accomplish a social function. Speech acts within folk literature—such as blessings, curses, oaths, and formal greetings—do not merely describe reality; they alter social realities and relationships upon being uttered. The research demonstrates that the efficacy of these speech acts relies heavily on the speaker's authority and the community's adherence to traditional protocols. While tongue twisters manipulate the phonetic constraints of language for amusement and skill-building, speech acts harness the structural power of language to enact social change, enforce norms, and negotiate power dynamics within the communal framework of folk literature.

Based on the above source, attempt the following five questions.

271. What is the primary function of tongue twisters in the oral tradition, according to the text?
(A) To alter social realities through performative spoken utterances.
(B) To serve as formal greetings during complex adult social rituals.
(C) To act as phonetic training exercises.
(D) To enforce traditional protocols and various community norms.

272. Which linguistic devices are deliberately utilized in tongue twisters?
(A) Metaphors, paradoxes, and complex moral allegories.
(B) Alliteration, assonance, and rapid consonant shifts.
(C) Formal oaths, blessings, and structured curses.
(D) Historical facts, geographic landmarks, and chronologies.

273. How are speech acts defined within the context of folk literature?
(A) As phonetic constraints meant solely for competitive entertainment.
(B) As historical narratives detailing the origins of the community.
(C) As rhythmic chants utilized during agricultural labor.
(D) As performative utterances that actively accomplish a social function.

274. What determines the efficacy of speech acts like blessings or curses?

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(A) Speaker authority and protocol adherence.
(B) The speaker's authority and the community's adherence to traditional protocols.
(C) The degree of alliteration and assonance present in the utterance.
(D) The community's ability to engage in cognitive puzzle-solving tasks.

275. How do speech acts fundamentally differ from tongue twisters based on the passage?
(A) Speech acts focus on skill-building, while tongue twisters enforce community norms.
(B) Speech acts are competitive entertainment, while tongue twisters are performative curses.
(C) Speech acts alter reality; tongue twisters use phonetics.
(D) Speech acts describe reality passively, while tongue twisters actively change society.

Direction : Please read the following source carefully.

The integration of text and kinetic expression is central to the study of verbal art in performances, particularly within theatre and dance drama. An academic observation of a traditional folk festival highlights how verbal art transcends isolated spoken word, becoming inextricably linked with physical performance. In folk theatre, the verbal art is heavily stylized, relying on a dynamic interplay of dialogue, improvisation, and audience participation to communicate cultural narratives. The script is rarely fixed, allowing performers to adapt the verbal delivery based on immediate communal feedback. Similarly, in dance drama, verbal art functions as a vital complement to choreographic movements. The narratives in dance drama are articulated through a synchronized combination of rhythmic speech, song, and symbolic bodily gestures. Scholars analyzing these performances note that verbal art in this context is deeply multimodal. The efficacy of the theatre or dance drama relies not just on the literary quality of the spoken words, but on their rhythmic integration with the performers' physical actions. Consequently, verbal art in performances operates as a multisensory vehicle, transforming static folk literature into a vivid, embodied communal experience.

Based on the above source, attempt the following five questions.

276. What defines the nature of verbal art in folk theatre according to the passage?
(A) Stylized dialogue, improvisation, and participation.
(B) It strictly adheres to a fixed, unchanging written theatrical script.
(C) It relies on an isolated spoken word completely devoid of physical action.
(D) It functions solely as a silent kinetic expression without any spoken text.

277. Why is the script in folk theatre rarely fixed?
(A) Because performers lack the inherent ability to memorize written texts.
(B) Because audience participation disrupts formal storytelling structures.
(C) To ensure that the performance strictly remains an isolated spoken word.
(D) To allow adaptation based on communal feedback.

278. How are narratives articulated in traditional dance drama?
(A) Exclusively through silent, unscripted bodily movements and expressions.
(B) Through speech, song, and gestures.
(C) By relying strictly on the literary quality of isolated spoken words.
(D) By discarding choreographic movements in favor of prose recitation style.

279. What does the term "multimodal" refer to in the context of verbal art in performances?
(A) The restriction of performance to a single sensory experience.
(B) The reliance on solely the written word to convey meaning.
(C) The integration of spoken words with performers' physical actions.
(D) The separation of rhythmic speech from physical and kinetic expression.

280. What is the ultimate effect of verbal art operating as a multisensory vehicle?
(A) It eliminates the need for dynamic interplay and audience participation.
(B) It ensures that kinetic expression replaces all forms of spoken dialogue.
(C) It removes the cultural narratives from the traditional folk festival event.
(D) It transforms literature into embodied

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experience.

Direction : Please read the following source carefully.

Verbal art in performances extends into specialized domains such as medicinal chants and verbose in play genres, demonstrating the functional versatility of oral literature. A case study involving traditional healers illustrates that medicinal chants are meticulously structured verbal arts believed to possess therapeutic and therapeutic properties. The efficacy of these chants depends strictly on rhythm, repetition, and precise intonation, reflecting a system where verbal art is utilized to restore physical or spiritual equilibrium. The performative context of the medicinal chant is ritualistic, requiring the practitioner to enact the words with specific auditory force. In contrast, the verbose in play genres represents an entirely different application of verbal art in performances. During communal games and recreational activities, verbose play involves rapid, elaborate, and often exaggerated verbal exchanges. This form of verbal art relies on wit, spontaneous rhyming, and communicative endurance. Researchers highlight that while medicinal chants apply verbal art to achieve healing and spiritual alignment, verbose in play genres harnesses language for competitive entertainment and social bonding. Both domains illustrate how performance context fundamentally dictates the structure and objective of verbal art.

Based on the above source, attempt the following five questions.

281. What is the primary belief surrounding the function of medicinal chants in the passage?
(A) They possess therapeutic and transformative properties for healing.
(B) They are used primarily to instigate rapid verbal exchanges in games.
(C) They serve exclusively as competitive entertainment for children.
(D) They dictate the rules of communal recreational activities.

282. Upon what structural elements does the efficacy of a medicinal chant depend?
(A) Rapid exaggeration and spontaneous rhyming.
(B) Rhythm, repetition, and precise intonation.
(C) Improvisational wit and communicative endurance.
(D) Casual conversational tone and lack of strict structure.

283. How is the performative context of verbose in play genres described?
(A) As a ritualistic practice requiring specific auditory force.
(B) As a rapid, elaborate exchange during communal games.
(C) As a method for restoring physical or spiritual equilibrium.
(D) As a meticulously structured therapeutic intervention.

284. What are the key elements relied upon in verbose play?
(A) Wit, spontaneous rhyming, and communicative endurance.
(B) Precise intonation, ritualistic chanting, and equilibrium.
(C) Silence, fixed scripts, and limited communicative endurance.
(D) Therapeutic repetition, solemnity, and specific auditory force.

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285. What fundamental conclusion do researchers draw from comparing these two domains?
(A) Verbose play is superior to medicinal chants in restoring spiritual equilibrium.
(B) Medicinal chants are forms of competitive entertainment lacking ritual significance.
(C) Performance context dictates the structure and objective of verbal art.
(D) Verbal art cannot possess both therapeutic and recreational properties.

Direction : Please read the following source carefully.

The analysis of folk literature must account for the specific literary devices utilized in oral traditions, as well as the sociolinguistic impact of phenomena like ethnic slurs. A sociological review of community narratives reveals that literary devices in folk literature—such as metaphors, allegories, and formulaic phrasing—are essential for aiding memory and enhancing the aesthetic appeal of oral texts. These devices ensure that complex cultural philosophies can be easily retained and transmitted. However, the use of language in folk

contexts also encompasses mechanisms of social division, notably through ethnic slurs. Ethnic slurs operate as powerful, culturally embedded literary devices that enforce group boundaries, perpetuate stereotypes, and establish hierarchies of power. The study indicates that these slurs are not random insults but are structurally integrated into community jokes, rhymes, and anecdotes to marginalize specific groups. While traditional literary devices function primarily to beautify and preserve communal knowledge, ethnic slurs utilize linguistic mechanisms to demean and exclude. Understanding folk literature therefore requires analyzing how literary devices can simultaneously build community cohesion and enforce social prejudice through the aggressive deployment of ethnic slurs.

Based on the above source, attempt the following five questions.

286. According to the text, what is a primary function of literary devices like metaphors and formulaic phrasing in oral traditions?
(A) To enforce social hierarchies and marginalize specific community groups.
(B) To act as random insults devoid of cultural integration.
(C) To document objective chronological histories without philosophical meaning.
(D) To aid memory and enhance the aesthetic appeal of oral texts.

287. How are ethnic slurs characterized within the context of folk literature?
(A) As harmless mechanisms used exclusively to beautify communal narratives.
(B) As random insults disconnected from the community's structural literature.
(C) As culturally embedded devices that enforce group boundaries and hierarchies.
(D) As essential tools for preserving complex cultural philosophies inclusively.

288. Into what forms of folk expressions are ethnic slurs often structurally integrated?
(A) Medicinal chants and sacred origin myths.
(B) Community jokes, rhymes, and anecdotes.
(C) Formal written histography and objective documents.
(D) Agricultural labor songs and rhythmic harvesting chants.

289. What contrasting roles do traditional literary devices and ethnic slurs play in folk literature?
(A) Traditional devices demean groups, while slurs beautify narratives.
(B) Both primarily function to eliminate community cohesion and structure.
(C) Both are utilized strictly to enhance the objective truthfulness of legends.
(D) Traditional devices preserve knowledge, while slurs demarcate and exclude.

290. Why must scholars analyze ethnic slurs when studying folk literature?
(A) To understand language's role in prejudice.
(B) Because slurs are considered the only valid method of generating communal memory.
(C) To prove that oral traditions lack any complex cultural philosophies or meanings.
(D) Because ethnic slurs replace the need for metaphors and allegories completely now.

Direction : Please read the following source carefully.

Rumor and personal narratives represent highly subjective, yet structurally significant, dimensions of folk literature. A communicative analysis of a modern community in crisis reveals that rumor functions as an unofficial, rapidly transmitted narrative attempting to make sense of ambiguous or threatening situations. Unlike formalized myths, a rumor is highly volatile, continuously mutating as it is passed along, yet it serves a critical role in collective sense-making and anxiety management. In parallel, personal narratives constitute a distinct genre where individuals construct stories based on their lived experiences. While highly individualized, these personal narratives are shaped by the community's structural conventions of storytelling. The researchers observed that when individuals recount personal traumas or triumphs, they subconsciously employ traditional motifs and narrative arcs familiar to their culture. Consequently, personal narratives bridge the gap between individual memory and collective folk tradition. Rumors and personal narratives thus highlight the everyday, emergent forms of folk literature. They demonstrate that oral traditions are not merely ancient relics but are actively produced through the spontaneous circulation of unverified information and the stylized recounting of daily human experiences.

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37. (C) Verbal art in performance
When actors improvise dialogues within a traditional framework, they are practicing verbal art in performance. This process emphasizes the creative skill of the performer and the emergent quality of the spoken word in a specific context. It demonstrates that folk theatre is not a static recitation of a script but a living, dynamic event that relies on the actor's linguistic agility.

38. (B) It completely excludes the use of verbal art.
Dance drama is a multimodal form of storytelling that frequently integrates verbal art with rhythmic movement and choreography. While movement is a central element, spoken narratives, songs, or chants often accompany the dance to clarify the plot or provide emotional depth. The exclusion of verbal art is incorrect, as most traditional forms rely on a combination of visual and auditory elements.

39. (D) Epic - Long celebratory heroic poem
An epic is a lengthy narrative poem that celebrates the heroic deeds of legendary figures and embodies the values of a culture. These monumental works are often performed through song or chant and have a grand, elevated style. Identifying the correct pair requires distinguishing the epic's heroic scale and poetic form from the shorter, more didactic or interrogative genres of folklore.

40. (A) Ethnic Slur - Polite greeting
Ethnic slurs are pejorative terms used to label and belittle groups based on their identity, making them the opposite of polite greetings. In folklore, these slurs are studied to understand social boundaries and inter-group tensions. Identifying the incorrect pair involves recognizing that slurs do not function as neutral or positive social markers, but rather as tools for exclusion and prejudice.

41. (C) Structural analysis of verbal art
Analyzing the rhythmic and linguistic structure of a traditional chant involves the structural analysis of verbal art. This competency focuses on how specific formal elements, such as meter, rhyme, and parallelism, contribute to the aesthetic and functional impact of the oral performance. Such research helps identify the underlying patterns that make traditional utterances memorable and effective within a specific cultural context.

42. (A) Recording in standardized storybooks
The rise of widespread literacy often leads to the recording of oral forms like tongue twisters in standardized storybooks. While this preserves the text, it can also lead to the loss of specific regional phonetic variations and the fluid nature of oral transmission. Printing creates a fixed version that people may refer to, potentially changing how these verbal games are practiced.

43. (D) Derogatory terms for specific groups
In the study of folk expressions, ethnic slurs are defined as derogatory terms used to marginalize or belittle groups based on their ethnicity or group identity. They function as linguistic markers that define "us" versus "them," reflecting social prejudices and tensions. Folklorists study these terms to understand the dynamics of group conflict and the ways language is used to maintain boundaries.

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44. (B) It thrives in ambiguous situations.
Rumors are unverified pieces of information that spread quickly through informal channels, particularly during times of uncertainty or ambiguity. When official information is lacking, people use rumors to make sense of stressful or confusing events. This characteristic makes rumors a vital subject for folklorists, as they reveal the collective anxieties and biases of a group in real-time.

45. (C) Statement I is correct but Statement II is incorrect
Personal narratives are considered a legitimate part of folk literature because they often utilize traditional storytelling structures and motifs to recount individual experiences. While the content is personal, the way the story is framed and shared follows culturally established patterns. Therefore, Statement I correctly identifies their traditional nature, while Statement II is incorrect in excluding them from the field of folklore.

46. (D) Focus on purely fictional realms
Oral history is fundamentally concerned with documenting real-life events and lived experiences through interviews and personal testimonies. It aims to capture the memories of individuals, particularly from marginalized groups whose voices may be absent from official records. Focusing on purely fictional realms is

297. How does oral history fundamentally diverge from official historiography?
(A) It prioritizes subjective, lived experiences and intergenerational memory.
(B) It prioritizes objective, chronological documentation over lived experience.
(C) It insists that narrative performance is irrelevant to historical facts.
(D) It actively silences the voices of everyday individuals and indigenous elders.

298. In the context of oral history, what role does narrative performance play?
(A) It distracts from the factual content and reduces the narrative's validity.
(B) The tone, pauses, and emotional delivery are as crucial as factual content.
(C) It is considered irrelevant compared to the chronological dates provided.
(D) It transforms dynamic dialogues into static, unchangeable written texts.

299. What effect does oral history have on dominant narratives established by formal written records?
(A) It reinforces them by copying their chronological documentation styles.
(B) It counters them by validating the perspectives of everyday individuals.
(C) It ignores them completely, focusing only on cosmic origin myths.
(D) It proves that dominant narratives are the only valid epistemological framework.

300. Recognizing oral history as a legitimate component of folk literature results in which of the following?
(A) The systematic archival of authentic voices within a dynamic oral dialogue.
(B) A strict limitation on the epistemological boundaries of historical research.
(C) The transformation of history into a static, collectively ignored written text.
(D) The elimination of cultural endurance in favor of formalized documents.

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ANSWERS

1. (B) Orality and collective memory
Folk literature is primarily defined by its oral nature, where stories and traditions are transmitted through speech rather than written records. This epistemological foundation relies on the collective memory of the group to preserve cultural knowledge across generations. Such a communal process ensures that the folklore remains relevant and adaptable, reflecting the shared identity and values of the community.

2. (A) Both A and R are true and R is the correct explanation of A.
The dynamic nature of folk literature arises from its reliance on oral transmission, which allows performers to adapt stories for different audiences. Because there is no fixed written text, variations naturally occur during each performance as narrators include local details or personal touches. This evolution ensures the tradition remains vibrant and continues to resonate with the community's contemporary social realities.

3. (C) Epistemology
Epistemology in folklore involves the study of how traditional knowledge is formed, perceived, and validated within a social group. It examines the mechanisms through which oral traditions gain authority and how truth is established in a communal context. Understanding this concept is essential for researchers to grasp the unique ways that folk communities organize their understanding of reality.

4. (D) Statement I is incorrect but Statement II is correct
Folk literature encompasses a broad spectrum of verbal arts, including oral narratives, songs, and poems, rather than being limited to written texts. While often associated with rural life, these traditions are defined by their communal roots and oral delivery. Statement I is inaccurate because it restricts the genre to written forms, whereas Statement II correctly identifies its diverse oral components.

5. (A) P-2, Q-4, R-1, S-3
Myths function as sacred narratives concerning origins, whereas legends provide semi-historical accounts that a community often accepts as true. Folk tales are primarily fictional stories told for entertainment, frequently featuring magical motifs. Proverbs are concise, didactic sayings used to convey traditional wisdom. Each of these genres plays a specific role in the cultural and educational life of folk societies.

6. (B) Fixed textual adherence
Traditional folk literature is characterized by its oral mode of transmission and anonymity of origin, which facilitates the creation of multiple versions or motifs. Unlike modern literature, it does not adhere to a fixed textual version, as every performance can introduce changes. This flexibility is a hallmark of oral traditions, allowing narratives to evolve while maintaining their cultural essence.

7. (D) Dynamic variation
Dynamic variation is a fundamental concept in folklore that describes the process by which traditional narratives change during performance. When a storyteller incorporates modern elements or local landmarks into an old tale, they are demonstrating the tradition's adaptability. This ensures that the folklore remains engaging and relevant to the audience, reflecting the ongoing interaction between tradition and contemporary life.

8. (B) 1, 3, 4
The epistemology of folk literature values experiential knowledge and community consensus as primary ways of knowing. These traditions are typically passed down through generations orally, preserving cultural identity and shared wisdom. While it may incorporate historical elements, its focus is on the significance of lived experience and communal agreement rather than a total rejection of factual history or institutional validation.

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9. (C) Oral tradition and performance
The primary difference between folklore and written literature lies in the reliance on oral tradition and the act of performance. Written literature typically involves individual authorship and fixed texts, whereas folklore is communal and exists through spoken delivery. This performative aspect allows for constant variation and interaction between the storyteller and the audience, which is not present in reading.

10. (A) Fixation of a single text version
The transition from oral tradition to recorded or printed versions often leads to the fixation of a specific textual variant. Once a folk tale is published, that particular version becomes standardized, which can limit the natural variations that typically occur in oral transmission. This process creates a definitive reference point that may eventually overshadow other equally valid oral versions.

11. (A) 1, 2, 3, 5
Folk literature is defined by features such as orality, traditional transmission, the existence of multiple versions, and anonymous authorship. These characteristics reflect the communal and fluid nature of oral traditions, where knowledge belongs to the group rather than an individual creator. Concepts like individual copyright are contrary to the traditional spirit of folklore, which thrives on shared ownership.

12. (B) Sacred narratives of cosmic origins
Myths are distinct from other folk genres because they are regarded as sacred narratives that explain the origins of the world and cosmic phenomena. They often feature supernatural beings and are set in a primordial time before the present world existed. These stories provide the foundational truth for the cultures that tell them, validating their social and religious structures.

13. (C) Ethnographic fieldwork
Ethnographic fieldwork is the primary method used by folklorists to gather traditional knowledge directly from community members. This approach involves immersive observation and interviews to understand the cultural context and worldview of the informants. By engaging with elders and practitioners in their natural environment, researchers can document the living traditions and oral histories that define a group.

14. (A) 1, 3, 2, 4
The evolution of myth often begins with sacred ritual performances, followed by oral dissemination within the community. Over time, these narratives may be codified into canonical texts by religious or social institutions. Finally, they may be adapted into secular literature, losing their sacred status while retaining their narrative power. This sequence reflects the movement from living ritual to artistic inspiration.

15. (A) Legend - Narrative of historical figures
Legends are traditional narratives that focus on the deeds of human heroes and are often set within a known historical timeframe. Unlike myths, which deal with the prehistoric or sacred past, legends are perceived as having a basis in actual history. They frequently involve specific local landmarks and figures, reinforcing the community's sense of history and geographical identity.

16. (B) Proverb - Lengthy narrative song
A proverb is a concise, didactic saying that expresses a perceived truth, rather than a lengthy narrative song. In contrast, folk songs or epics are better suited for extended storytelling through music. Identifying this incorrect pairing requires understanding the fundamental differences in scale and function between short verbal expressions and longer, rhythmic oral narratives found in folk traditions.

17. (B) Human heroes and known locations
Legends are characterized by their focus on human protagonists and their association with specific, real-world locations. Unlike myths, which are set in a remote or supernatural past, legends take place within the context of human history. This connection to reality makes them plausible to the audience, even if they include supernatural elements that enhance the hero's remarkable deeds.

18. (A) Found only in written forms from inception
Oral epics are monumental narrative poems that originate in the spoken tradition rather than as written texts. They are characterized by their heroic scale, culturally significant themes, and

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Based on the above source, attempt the following five questions.

291. How does rumor primarily function within a community according to the passage?
(A) As a formalized myth intended to explain sacred and cosmic origins.
(B) As a static, unchanging text that aids in formal historical documentation.
(C) As an unofficial narrative for sense-making.
(D) As a personal story solely recounting an individual's lived experiences daily.

292. What distinguishes rumors from formalized myths?
(A) Rumors are highly volatile and continuously mutating.
(B) Rumors are structurally integrated into ancient religious ceremonies.
(C) Rumors are never transmitted rapidly within a community.
(D) Rumors reject the role of collective sense-making entirely.

293. What forms the basis of a personal narrative in folk literature?
(A) The spontaneous circulation of unverified, rapidly mutating information.
(B) The formalized recitation of ancient, semi-divine heroic epics.
(C) The community's collective agreement on sacred cosmic origins.
(D) The individual's construction of stories based on their lived experiences.

294. How are individual personal narratives connected to the broader folk tradition?
(A) They inherently reject all structural conventions of community storytelling.
(B) They subconscious employ traditional motifs and cultural narrative arcs.
(C) They are systematically recorded as objective, chronological histories.
(D) They isolate individual memory completely from collective memory.

295. What do rumors and personal narratives collectively demonstrate about oral traditions?
(A) That oral traditions are strictly ancient relics devoid of modern relevance.
(B) That oral traditions depend exclusively on verified, static historical data.
(C) That everyday, emergent forms actively produce modern oral traditions.
(D) That human experiences cannot be stylized without formal written texts.

Direction : Please read the following source carefully.

Oral history serves as a critical methodology and genre within folk literature, dedicated to preserving the historical consciousness of marginalized communities. An academic project documenting the testimonies of indigenous elders highlights that oral history fundamentally diverges from official, document-based historiography. It prioritizes the subjective, lived experiences and the intergenerational transmission of memory over objective, chronological documentation. Through oral history, communities articulate their historical narratives, resistance movements, and cultural shifts in their own voices. The investigation reveals that oral history is deeply intertwined with narrative performance; the tone, pauses, and emotional delivery of the speaker are as crucial as the factual content being recounted. Furthermore, oral history validates the perspective of everyday individuals, countering the dominant narratives often established by formal written records. Scholars argue that recognizing oral history as a legitimate component of folk literature expands the epistemological boundaries of historical research. It transforms history from a static written text into a dynamic, collectively sustained dialogue, ensuring that the authentic voices, struggles, and cultural endurance of communities are systematically archived within the oral tradition.

Based on the above source, attempt the following five questions.

296. What is a primary objective of oral history as described in the text?
(A) To replace all intergenerational memories with objective timelines.
(B) To mimic official, document-based historiography exactly.
(C) To eliminate the subjective lived experiences of everyday individuals.
(D) To preserve the historical consciousness of marginalized communities.

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literature, helping scholars track the transmission and relationship between stories.

28. (D) Statement I is incorrect but Statement II is correct
Folk songs cover a vast range of social functions beyond religious rituals, including work songs, lullabies, and festive celebrations. They reflect the emotional and social life of the community across various everyday activities. While some songs are sacred, many are secular, highlighting the diverse nature of oral musical traditions. Statement II correctly identifies the wide variety of folk song categories.

29. (A) P-4, Q-2, R-3, S-1
Oral history involves recorded testimonies of past events, while rumors are unverified pieces of information passed informally. Personal narratives are first-person accounts of lived experiences, and ethnic slurs are derogatory terms based on group identity. This matching demonstrates the different ways that oral communication is used to document history, spread news, express personal meaning, and define social boundaries.

30. (D) Proverb
A proverb is a short, traditional saying that encapsulates a perceived truth or a piece of practical wisdom based on common sense. These expressions are highly stable in form and are used to give advice, resolve disputes, or moralize in social interactions. Their concise and rhythmic nature makes them easy to remember and apply across various everyday life situations.

31. (B) 1, 2, 4
Riddles are a specialized interrogative genre of folklore that challenges the listener's intellect. They frequently employ metaphors, analogies, and wordplay to obscure the subject, requiring creative thinking to solve the puzzle. Beyond entertainment, riddles test linguistic agility and cultural knowledge, making them an important educational and social tool in traditional societies for developing sharp mental faculties.

32. (B) Phrases difficult to articulate rapidly
Tongue twisters are short verbal expressions designed to be difficult to pronounce quickly due to their phonetic complexity. They often feature sequences of similar consonant sounds or alliteration that challenge the speaker's articulation skills. While they are a form of wordplay used for amusement, they also serve as a test of linguistic precision and are found in many oral traditions.

33. (B) 1, 2, 4, 5
Folk songs are primarily characterized by oral transmission, cultural context, variation, and the expression of community emotions. Unlike professional music, their origins are often communal or anonymous, allowing them to evolve over time as they are sung by different individuals. These features ensure that folk songs remain deeply embedded in the social fabric and reflect the shared experiences of the group.

34. (A) Acts of silent reading
Speech acts involve the performative use of language where speaking itself constitutes an action, such as cursing, blessing, or vowing. These acts require a spoken delivery and a specific cultural context to be effective. Silent reading does not involve the verbal performance or the immediate social interaction necessary for a speech act to function within a traditional folkloric setting.

35. (C) Healing through believed efficacy of words
Medicinal chants are performative utterances believed to possess the power to heal physical or spiritual ailments. Their efficacy relies on the belief in the supernatural power of the spoken word and the authority of the practitioner. These chants often feature archaic language and rhythmic repetition, serving as a critical component of traditional healing practices within many indigenous and folk communities.

36. (D) Playful, exaggerated word use in games
Verbose play involves the creative and exaggerated use of language within traditional games or social interactions. It includes punning, joking, and the use of rhythmic chanting to enhance the play experience. This genre highlights the aesthetic and playful potential of speech, showing how language can be used for its own sake to generate humor and engagement among participants in a game.

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use of formulaic language to aid memorization and performance. While many epics were eventually written down, their origins are deeply rooted in the oral performances of singers who preserved cultural values.

19. (C) A fictional narrative told primarily for entertainment
Folk tales are fictional oral narratives that are primarily intended for entertainment and moral instruction. Unlike myths or legends, they are not necessarily believed to be true by the teller or the audience. They often feature stock characters, magical elements, and recurring motifs, following predictable structures that make them accessible and enjoyable across different cultures and generations.

20. (D) Gods and supernatural entities
Myths are characterized by characters who are typically gods, demigods, or other supernatural entities. These beings possess extraordinary powers and are responsible for the creation of the world and the establishment of natural laws. Their actions in the primordial past provide the religious and social foundation for the community, distinguishing myths from legends that focus on human heroes.

21. (A) Both Statement I and Statement II are correct
Myths are distinctively set in an earlier, primordial world that differs significantly from the current reality, focusing on foundational cosmic events. In contrast, folk tales are often set in a timeless "once upon a time" or any vague location, emphasizing their fictional and entertaining nature. Both statements correctly identify the differing temporal and spatial settings that characterize these narrative genres.

22. (B) Focus on trivial everyday matters
Epics are defined by their grand scale and focus on significant, heroic events rather than trivial everyday matters. They deal with the destiny of nations or humanity, featuring protagonists who perform extraordinary deeds. The language used is typically elevated and formal, reflecting the monumental nature of the narrative. This focus on the heroic and the grand distinguishes the epic genre.

23. (D) Myth
A narrative that explains the creation of the universe is classified as a myth. Such stories are regarded as sacred and true by the communities that perform them, providing answers to fundamental questions about origins. They often involve the actions of supernatural beings in a prehistoric era, setting the stage for the physical and social order of the world today.

24. (A) Critical loss of performative knowledge
The loss of elder narrators in an oral community results in a critical loss of performative knowledge. Oral epics depend on the skills, memory, and improvisational abilities of trained performers to survive. When these individuals pass away without transmitting their craft, the specific nuances, melodies, and traditional techniques that define the epic are often lost forever, threatening cultural continuity.

25. (C) Aesthetic spoken language in traditions
Verbal art refers to the aesthetic and stylized use of spoken language within traditional contexts. It elevates everyday speech into an artistic event through techniques like rhythm, metaphor, and repetition. This concept emphasizes that oral literature is not just a means of communication but a form of artistic expression where the beauty and skill of the performance are highly valued.

26. (A) Both A and R are true and R is the correct explanation of A.
Legends often undergo localization, where narrators adapt the story to include familiar landmarks and figures. This modification increases the narrative's believability and relevance to a specific audience by grounding extraordinary events in a known environment. Such adaptations demonstrate the fluid nature of oral traditions, which allow legends to remain meaningful as they spread to new geographical regions.

27. (D) Recurring narrative element or object
A motif is the smallest recurring element or object within a folk narrative that has the power to persist in tradition. It could be a magical object, a character type, or a specific plot device that appears across multiple versions or different tales. Motifs are the building blocks of folk

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contrary to the purpose of oral history, which seeks to preserve factual historical perspectives through oral means.

47. (A) Rumor and legend formulation
When a story about a haunted house changes with each telling, it demonstrates the process of rumor and legend formulation. This fluidity is a hallmark of oral tradition, where narratives are sharpened and leveled as they pass through a community. Such variations show how a simple report can evolve into a complex local legend that reflects collective fears and environmental associations.

48. (B) Aid memorability and aesthetic appeal
Literary devices such as rhythm, rhyme, and repetition are essential in folk literature because they serve as mnemonic aids for performers. These features help the narrator remember long stories and songs while also enhancing the aesthetic appeal of the performance for the audience. By elevating everyday speech, these devices transform oral communication into a compelling and memorable artistic event.

49. (B) Study of history using sound recordings
Oral history is the systematic study of the past using recorded interviews with people who have personal knowledge of historical events. It relies on sound recordings and transcriptions to preserve the voices and perspectives of individuals. This approach provides a unique, human-centered view of history that complements traditional documentary research by focusing on lived experience and personal memory.

50. (A) Unauthenticated traditional histories
A legend is an unauthenticated traditional narrative that is set in the historical past and focuses on human actions. Although legends may include supernatural elements, they are generally regarded as plausible or even factual by the community. They often explain the origins of local names, landmarks, or the deeds of historical figures, serving to ground a group's identity in history.

51. (A) Both A and R are true and R is the correct explanation of A.
Epics are recognized as monumental forms of oral literature because they represent the grand narrative of a culture. These lengthy poems detail the heroic exploits of legendary figures who embody the group's collective identity and moral standards. By combining history, mythology, and social values, epics serve as a comprehensive vessel for preserving and transmitting a society's total ethos.

52. (D) Summarizing and moral guidance
The primary function of a proverb is to summarize complex situations and provide moral guidance through a concise, traditional saying. They are used in daily life to validate behavior, offer advice, or express collective wisdom in a way that is authoritative and easy to remember. Their didactic nature makes them powerful tools for social education and the maintenance of traditional values.

53. (C) Statement I is correct but Statement II is incorrect
Myths play a vital role in society by providing cosmic explanations and validating the social order through sacred narratives of origins. Statement I accurately reflects this foundational function. However, Statement II is incorrect because legends function primarily to ground a community's identity in historical or semi-historical events, rather than serving as puzzles to test intelligence, which is the role of riddles.

54. (A) P-3, Q-2, R-1, S-4
Folk theatre involve the dramatic enactment of stories through dialogue, while dance drama combines narrative with structured choreography. Medicinal chants are used for healing through specific spoken formulas believed to have spiritual power. Verbose play is characterized by a playful and creative excess of language in games. This matching highlights the diverse performative modes found within traditional oral literature.

55. (D) Cultural authority of the speaker
For a speech act like a ritual blessing or curse to be effective, the speaker must possess the recognized cultural authority to perform it. In traditional settings, the community's belief in the speaker's status or role is what gives the words their perceived power to change reality. Without this social legitimacy, the utterance remains mere speech rather than a performative act.

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legends focus on more distant, traditional figures from the semi-historical past. While both are oral, the temporal proximity and the source of the information differ, with oral history emphasizing firsthand experience and legends focusing on long-standing community traditions.

76. (A) Both A and R are true and R is the correct explanation of A.
Personal narratives are a vital field of study because they illustrate the intersection of individual experience and traditional storytelling. Although the specific events are unique to the speaker, the way they are recounted often utilizes established narrative patterns and motifs. Analyzing these stories helps researchers understand how people internalize cultural structures to give meaning and coherence to their lives.

77. (C) Quantum Mechanics
Myths, epics, and legends are core genres studied within the field of folk literature, as they represent the diverse oral narratives of communities. Quantum mechanics is a branch of theoretical physics and has no relation to the study of oral traditions or verbal arts. Identifying this exception requires distinguishing between the cultural humanities and the natural sciences.

78. (D) Statement I is incorrect but Statement II is correct
Tongue twisters are defined by their phonetic complexity and playful articulation, rather than having deep semantic or philosophical meaning. Their primary purpose is to challenge the speaker's ability to pronounce difficult sound sequences quickly and accurately. Thus, Statement I is incorrect because it misidentifies the genre's focus, while Statement II correctly captures its playful and articulatory nature.

79. (A) P-3, Q-4, R-1, S-2
Epistemology refers to the study of knowledge foundations, while a motif is the smallest recurring narrative element. A speech act is the performative use of words, such as promising or vowing, and a variant is a different manifestation of the same tale. This matching illustrates the key theoretical concepts and structural units used in the analysis of folk literature.

80. (B) Traditional songs passed down orally
A folk song is a traditional musical composition that is passed down orally through generations within a community. These songs often have anonymous or communal origins and are characterized by their cultural context and the existence of multiple variants. Unlike commercial pop music, folk songs reflect the collective emotions and history of the group, rather than being driven by individual profit.

81. (B) 1, 2, 3
Myths are characterized by being considered true within their cultural context, explaining the world's origins, and featuring supernatural characters. These narratives provide foundational truths and validate social structures through sacred stories of the primordial past. Statement 4 is incorrect because myths originate from collective tradition rather than being individual creations by modern novelists.

82. (A) Short saying with traditional wisdom
A proverb is accurately described as a short, traditional saying that encapsulates wisdom or moral guidance in a concise form. These expressions are widely recognized and used to provide advice or commentary on everyday situations. Their stability and didactic function make them a unique and highly effective genre of oral literature for transmitting cultural values and practical common sense.

83. (A) 1, 2, 4
Oral history is characterized by its reliance on interviews, its focus on personal memories, and its ability to document historical events from an individual's perspective. It provides a unique view of the past that complements official records by highlighting lived experiences. Statements 3 and 5 are incorrect because oral history aims for historical documentation rather than creating myths or replacing archaeology.

84. (D) Copyrighted script adherence
Traditional folk theatre is characterized by improvisation, audience participation, and the use of local dialects, rather than adherence to a copyrighted script. The performance is a fluid event that adapts to the specific context and audience, allowing for creative spontaneity. Identifying this exception requires recognizing

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proverbs as concise, didactic expressions that are widely recognized within a particular culture.

66. (A) Personal Narrative - The Iliad
The Iliad is an ancient oral epic, not a personal narrative, making this the incorrect pair. While it features heroic actions, it is a monumental narrative poem of national and cosmic importance rather than a first-person account of a teller's individual life. Correctly identifying this requires distinguishing between long-form heroic poetry and the shorter, biographical focus of personal narratives.

67. (C) Comparative folkloristics
Comparative folkloristics is the competency used to analyze different versions of a single folk song or tale across various locations. By comparing these variants, researchers can understand how narratives evolve, identify core motifs, and trace the geographical spread of a tradition. This method reveals the dynamic relationship between a stable core story and its localized oral manifestations.

68. (D) Popularization and standardization
The introduction of the printing press led to the popularization and standardization of folk tales. While it made these stories accessible to a wider audience, it also fixed specific versions into a single "official" text, which can reduce the natural variations found in oral traditions. This process transformed oral narratives into literary works, changing how they were perceived and preserved in society.

69. (C) Responsibility for communicative display
In the context of verbal art, performance is defined as an act where the speaker takes responsibility for a communicative display that is evaluated by an audience for its skill and effectiveness. It is an aesthetic mode of communication that goes beyond everyday speech. This definition highlights the interactive and artistic nature of oral traditions, where the quality of delivery is paramount.

70. (B) Uses movement and rhythm for narrative
Dance drama differs from standard theatre by its central reliance on rhythmic movement and choreography to tell a story. While dialogue may be present, the narrative is primarily communicated through the body's actions and the music's rhythm. This integration of kinetic and auditory elements creates a specialized form of storytelling that is distinct from purely dialogue-driven dramatic performances.

71. (D) Statement I is incorrect but Statement II is correct
Literary devices such as alliteration, rhythm, and rhyme are far from absent in oral literature; they are actually fundamental to its survival. These devices serve as crucial mnemonic aids that help performers remember long narratives and songs. Therefore, Statement I is incorrect, while Statement II accurately identifies the functional importance of these features in the oral tradition.

72. (A) Unverified information of uncertain origin
A rumor is best described as a piece of unverified information of uncertain origin that spreads rapidly within a community. It thrives in environments where official information is scarce and people are seeking to understand current events. Unlike legends, which are set in the past, rumors typically deal with contemporary matters and are highly fluid as they are transmitted orally.

73. (C) Community belief and performative context
The efficacy of a medicinal chant in a folk community depends heavily on the shared belief of the community and the specific performative context in which it is delivered. It is the ritual environment and the authority of the practitioner, rather than scientific proof, that give the words their perceived healing power. This highlights the social and spiritual nature of traditional medicine.

74. (A) Folklore in performance
The concept of folklore in performance implies that tradition is not a static object or relic but a dynamic, ongoing process. Every time a story is told or a song is sung, it is re-created in a unique context involving the performer and the audience. This perspective emphasizes the fluid and living nature of folklore, focusing on the act of communication itself.

75. (D) Memory vs. distant traditional figures
Oral history is primarily based on the personal memories of living individuals or their recent ancestors regarding real-life events. In contrast,

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56. (A) 1, 2, 4
Verbal art in performance is characterized by its reliance on audience interaction, the use of paralinguistic features like tone and gesture, and its ability to elevate speech into an aesthetic event. These elements make the performance a unique, context-dependent experience that cannot be fully captured in written text. Statement 3 is incorrect because verbal art is always deeply connected to its cultural context.

57. (C) Standard opening and closing formulas
Folk tales are characterized by the use of standard opening and closing formulas, such as "once upon a time" and "they lived happily ever after." These phrases signal the transition from everyday reality to the fictional world of the story. They are a defining feature of the genre, helping to structure the narrative and set the expectations of the audience.

58. (A) 1, 2, 3, 4
Oral epics are defined by their episodic structure, heroic scale, supernatural interventions, and oral formulaic composition. These features allow long-form narratives to be memorized and performed over extended periods. Brief duration is not a characteristic of epics, as they are monumental works that often require multiple sessions to complete, reflecting the comprehensive history and values of a culture.

59. (D) Architectural carving
Verbal art is specifically concerned with the aesthetic use of language in oral traditions, such as epic poetry, chants, and theatrical dialogue. Architectural carving, while a form of traditional art, is a visual and physical medium rather than a linguistic one. Identifying this exception requires distinguishing between the verbal arts of the voice and the material arts of physical construction.

60. (A) 2, 1, 3, 4
The transmission of a rumor typically begins with the generation of information during an ambiguous event. This is followed by leveling, where the story loses specific details, and then sharpening, where certain details are highlighted. Finally, the rumor is assimilated as it is modified to fit the existing biases and worldview of the group, completing its transformation within the community.

61. (C) Understand inter-group conflicts
Folklorists study ethnic slurs to gain insight into the social dynamics and prejudices that exist between different groups. These derogatory terms act as boundary markers, revealing how communities define themselves against others and where tensions lie. Understanding these expressions helps researchers analyze the history of inter-group conflicts and the linguistic mechanisms used to maintain social exclusion or dominance.

62. (D) Personal Narrative
An account of a real-life event told from a first-person perspective, such as surviving a flood, is classified as a personal narrative. This genre captures the individual's lived experience while often following traditional narrative structures. By sharing these stories, people make sense of significant events in their lives and contribute to the collective memory of their community's shared history.

63. (A) It is highly rigid and lacks creativity.
Verbose play is characterized by creativity, wordplay, and the playful use of language, making it the opposite of rigid. It involves punning, joking, and exaggerated verbal exchanges that are common in children's folklore and social games. This genre emphasizes the pleasure of speech for its own sake, allowing participants to demonstrate their linguistic agility and wit in a fun context.

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64. (B) Marginalization or secret practice
When indigenous medical practices are banned, traditional medicinal chants often face marginalization or move into secret practice. The community may continue to value these chants for their perceived spiritual efficacy, even if they are officially suppressed. This shift highlights the resilience of oral traditions and the importance of traditional knowledge in maintaining cultural identity under external pressure.

65. (B) Proverb - "A stitch in time saves nine"
A proverb is a short, traditional saying that offers practical wisdom or a moral lesson, and "a stitch in time saves nine" is a classic example. This pairing correctly identifies the genre and its representative form. Identifying the correct pair requires recognizing the specific function of

that the rigid textual control found in modern professional theatre is absent in traditional folk forms.

85. (A) 1, 2, 3, 4
The lifecycle of a folk tale begins with its origin or creation, followed by a period of oral transmission and variation within the community. Later, folklorists may collect these versions, leading to their eventual archiving and publication. This model reflects the transition of a narrative from a living oral tradition to a documented and preserved literary or academic artifact.

86. (B) Excessive language in traditional play
Verbose play refers to the use of excessive, creative, and playful language within traditional games or performances. It emphasizes the aesthetic and social pleasure of wordplay, puns, and rhythmic chanting. This genre showcases how speech can be used beyond simple communication to generate humor and engagement, reflecting the linguistic agility and creative spirit of the participants in a play.

87. (D) Literary Devices
Analyzing the use of metaphors and similes in a traditional ballad involves studying the literary devices that enhance the work's aesthetic and emotional impact. These devices are used in oral literature to make narratives more memorable and engaging for the audience. By examining these techniques, a folklorist can understand how traditional singers use language to elevate their stories into art.

88. (A) Pure comedic entertainment
Medicinal chants are performative utterances used for healing and are not intended as pure comedic entertainment. They serve a serious social and spiritual function, relying on the believed power of the spoken word to address ailments. While they are a form of verbal art, their purpose is therapeutic and ritualistic, distinguishing them from genres that are primarily aimed at amusement.

89. (C) Speech Acts
The belief that saying a specific word can cause bad luck is an example of the perceived power of speech acts. In this context, the utterance is seen as a performative action that has a direct effect on the physical or spiritual world. This reflects the traditional understanding of language as a potent force that can influence reality through the act of speaking.

90. (A) Personal Narrative - Lived memories
A personal narrative is accurately paired with lived memories, as it involves an individual recounting their own experiences. This genre bridges personal history and traditional storytelling, using conventional narrative structures to give meaning to life events. Identifying the correct pair requires distinguishing this first-person, biographical form from more impersonal or fictional genres like riddles or myths.

91. (D) Proverb - Lengthy dramatic monologue
A proverb is a short, concise saying, making it the opposite of a lengthy dramatic monologue. Identifying this incorrect pair involves understanding that proverbs are defined by their brevity and didactic focus. In contrast, dramatic monologues are extended performances, often found in folk theatre or epics, which serve a much more narrative or character-driven purpose than a simple proverb.

92. (B) Morphological narrative analysis
Identifying formulaic openings across a large collection of folktales is a form of morphological narrative analysis. This competency focuses on the structural patterns and recurring units that make up traditional stories. By studying these formal elements, researchers can understand how folk tales are constructed and identify the underlying rules that govern their creation and transmission in oral tradition.

93. (C) Mnemonic device for singers
The use of literary devices like rhythm and repetition in oral epics serves primarily as a mnemonic device for singers. These features create a structured, predictable pattern that helps the performer remember vast amounts of narrative information during a performance. Additionally, they enhance the aesthetic quality of the epic, making the long-form heroic poem more engaging and impactful for the audience.

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94. (C) Statement I is correct but Statement II is incorrect
Rumors typically flourish in environments where official information is scarce and people are searching for answers, making Statement I correct. However, Statement II is incorrect because rumors are not always harmless; they can spread fear, cause social tension, and have lasting negative effects on individuals and communities. This highlights the serious social implications of unverified information in oral traditions.

95. (A) Question requiring ingenuity
A riddle is defined as a question or an enigma that requires ingenuity and creative thinking to solve. It uses metaphor, analogy, and wordplay to hide its answer, testing the listener's mental agility and cultural knowledge. This genre is common in oral traditions as a form of social play and educational challenge, helping participants develop their linguistic and problem-solving skills.

96. (A) Both A and R are true and R is the correct explanation of A.
Ethnic slurs are studied in folkloristics despite their offensive nature because they provide valuable insights into social dynamics and inter-group prejudices. These terms act as boundary markers that reveal how groups maintain their identity by marginalizing others. Analyzing these expressions helps researchers understand the history of social tensions and the ways language is used to reinforce exclusion and conflict.

97. (B) Aesthetic language application
Verbal art is best described as the aesthetic and stylized application of language within traditional contexts. It transforms ordinary speech into an artistic event through techniques like rhythm, metaphor, and performance. This concept emphasizes that oral literature is a sophisticated form of creative expression where the skill of the speaker and the beauty of the utterance are central to the experience.

98. (D) Statement I is incorrect but Statement II is correct
Folk literature is never isolated from its cultural context; it is always deeply embedded in the social and cultural life of the community. It reflects the group's history, values, and shared identity through its narratives and performances. Therefore, Statement I is false, while Statement II accurately identifies the vital connection between folklore and the community that sustains it.

99. (A) P-3, Q-4, R-1, S-2
Riddles focus on solving enigmatic questions, while tongue twisters test articulation through phonetic complexity. Folk songs involve the musical transmission of emotions or stories, and epics are heroic narratives on a grand scale. This matching highlights the diverse focuses of different folk genres, ranging from intellectual puzzles and physical speech tests to musical expression and monumental heroic storytelling.

100. (D) Actions performed through speech
Speech acts are a fundamental concept where speaking itself constitutes a specific action, such as promising, vowing, or blessing. In folk traditions, these acts are often ritualized and depend on the cultural context and the speaker's authority to be effective. They demonstrate that language is not just for describing the world but is a tool for actively changing and shaping social reality.

101. (B) 2, 3, 4
Traditional folk theatre is characterized by improvisation, audience participation, and the use of traditional costumes. These elements make the performance a dynamic, interactive event that adapts to the community's context. Statement 1 is incorrect because traditional folk theatre typically lacks a rigid, scripted dialogue, relying instead on the performers' ability to innovate within a loose narrative framework or traditional plot.

102. (B) Perspectives of marginalized groups
Oral history is a vital tool for capturing the perspectives of marginalized groups whose stories are often excluded from official state archives. By recording personal testimonies and lived experiences, it provides a more inclusive and nuanced understanding of the past. This approach focuses on the voices of ordinary people, centering their memories as legitimate and important sources of historical knowledge.

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103. (A) 1, 2, 4
Personal narratives are characterized by a first-person perspective, a focus on significant life events, and informal sharing within a community. They allow individuals to communicate their unique experiences while following traditional storytelling patterns. Statements 3 and 5 are incorrect because personal narratives are typically told in natural speech rather than strict verse and involve real-life human experiences rather than fictional animal protagonists.

104. (A) Modern scientific formulas
Myths serve to explain cosmic origins, provide moral codes, and validate social structures, but they do not function as modern scientific formulas. While both seek to explain the world, myths operate through sacred narrative and symbolic truth rather than empirical experimentation and mathematical modeling. Identifying this exception requires distinguishing between traditional narrative knowledge and modern scientific methodology.

105. (A) 1, 2, 3
Arranged by typical length, a proverb is the shortest form, often consisting of a single sentence. A folk tale is longer, being a multi-part narrative told for entertainment. An epic is the longest, representing a monumental narrative poem that can span thousands of lines and require many sessions to perform. This sequence reflects the varying scales of complexity in oral literature.

106. (A) Therapeutic effect on patients
The performance of a medicinal chant is intended to have a therapeutic effect on a patient by invoking spiritual or supernatural powers. Its purpose is healing rather than entertainment or simple education. The efficacy of the chant is rooted in the community's belief in the performative power of the words and the ritual context in which the healer delivers the traditional formula.

107. (D) Legend
A story about a king hiding treasure centuries ago is classified as a legend because it is set in the historical past and features human actions. While it may be unverified, it is associated with a specific location and is presented as a plausible historical event. This genre grounds the community's local environment in a rich, semi-historical narrative that enhances its cultural significance.

108. (B) They are absent because folklore is oral.
Literary devices such as repetition, rhythm, and parallelism are far from absent in folklore; they are essential features of oral literature. These techniques enhance the aesthetic quality of the performance and serve as crucial mnemonic aids for the speaker. Identifying this statement as incorrect involves recognizing that the oral nature of folklore actually requires more, not fewer, of these stylistic tools.

109. (C) Subjected to leveling and sharpening
As a rumor is transmitted over time, it is subjected to the processes of leveling, where details are lost, and sharpening, where certain aspects are exaggerated. This fluidity is characteristic of informal oral transmission, where information is continuously modified to fit the interests and biases of the participants. Unlike fixed texts, rumors are constantly evolving as they spread through a community.

110. (D) Speech Act - "I pronounce you husband and wife"
The phrase "I pronounce you husband and wife" is a classic example of a speech act because the act of speaking these words performs a specific social and legal action. It changes the status of the individuals involved within the cultural context. Identifying this as the correct pair requires distinguishing performative utterances from simple descriptions, traditional wisdom, or phonetic games in oral traditions.

111. (A) Legend - Formulaic interrogative puzzle
A legend is a narrative set in history, while a formulaic interrogative puzzle describes a riddle, making this the incorrect pair. Identifying this requires understanding the distinct definitions of folk genres: legends are story-based and semi-historical, whereas riddles are question-based and require a solution. Confusing a narrative form with an interrogative one highlights a fundamental misunderstanding of the structural differences in folklore.

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112. (B) Ethnic Slurs
Analyzing the use of derogatory terms for outsiders within a community's jokes involves the study of ethnic slurs. These expressions reveal how groups maintain social boundaries and express prejudices or inter-group tensions. By examining these terms, folklorists can understand the internal dynamics of a group and how language is used to reinforce collective identity at the expense of others.

113. (B) Stored and valued knowledge change
The shift from oral traditional knowledge to literacy causes a change in how a community stores and values information. While knowledge was once preserved through memory and performance, literacy introduces the written record as a primary source of authority. This transition can alter the community's relationship with its traditions, as some oral forms may decline while others are adapted into literary formats.

114. (D) Statement I is incorrect but Statement II is correct
Folk songs are not immune to historical changes; they frequently adapt their lyrics to reflect contemporary social issues and events. This fluidity allows them to remain relevant to the community's current experiences. Therefore, Statement I is incorrect, while Statement II accurately identifies the dynamic nature of folk music, which evolves alongside the society that performs and preserves it.

115. (C) Overabundant, creative word use
Verbose play is characterized by an overabundant and creative use of language, often involving puns, jokes, and rhythmic chanting. It emphasizes the aesthetic and social pleasure of speech within a playful context, such as games or social gatherings. This genre showcases the speaker's wit and linguistic agility, reflecting the creative potential of language when used for its own sake rather than just information.

116. (A) Both A and R are true and R is the correct explanation of A.
Proverbs are frequently used in traditional dispute resolutions because they represent the collective wisdom and authoritative voice of ancestors. By quoting a proverb, a speaker invokes a culturally sanctioned truth that can guide behavior and provide moral clarity. This authoritative nature makes proverbs effective tools for social control and the peaceful resolution of conflicts within a community based on shared values.

117. (C) Legend
A legend is a narrative that is perceived by the teller and audience as taking place within human history and involving human actions. While it may contain supernatural elements, it is grounded in real-world settings and often concerns significant historical or semi-historical figures. This historical framing distinguishes legends from myths, which are set in a prehistoric era, and folk tales, which are fictional.

118. (D) Statement I is incorrect but Statement II is correct
Folk theatre is characterized by its interactive nature, where the fourth wall is frequently broken and performers engage directly with the audience. This contrasts with formal theatre, which often maintains a strict divide. Therefore, Statement I is incorrect because it misidentifies the traditional form, while Statement II accurately reflects the inclusive and participatory spirit of folk performances in traditional communities.

119. (A) P-4, Q-3, R-1, S-2
A metaphor involves calling one thing by another to show similarity, while repetition uses recurring phrases for emphasis and memory. Alliteration repeats initial consonant sounds, and personification gives human traits to non-human entities. This matching identifies the common literary devices used in oral traditions to enhance the aesthetic quality and memorability of folk narratives, songs, and poems.

120. (A) She sells seashells by the shore
"She sells seashells by the shore" is a classic example of a tongue twister because it uses a sequence of similar consonant sounds that are difficult to articulate rapidly. This phonetic challenge is the defining feature of the genre, serving as a playful test of speech precision. Identifying this requires distinguishing these articulatory games from other short forms like proverbs or dramatic quotes.

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121. (A) 1, 2, 4
Epics are characterized by being sung or chanted, featuring heroes of national or cosmic importance, and involving grand settings. These monumental works represent the comprehensive ethos of a culture. Statement 3 is incorrect because epics are famously long and detailed rather than short and concise. Their extensive length is necessary to capture the heroic deeds and cultural values they embody.

122. (A) Conventional narrative structures
Personal narratives are characterized by their use of conventional narrative structures, even when recounting unique, individual life events. They follow established storytelling patterns that make them recognizable and meaningful within a community. While the content is biographical, the way it is framed as a story aligns with traditional oral forms, making it a legitimate subject for folkloric study and analysis.

123. (A) 1, 2, 3, 5
Oral history practice involves collecting memories through interviews, recording them, transcribing the audio, and storing the results in archives for preservation. These steps ensure that the voices and perspectives of individuals are documented for future research. Statement 4 is incorrect because oral history aims for factual documentation based on personal experience rather than fictionalizing characters for dramatic purposes, maintaining its historical integrity.

124. (B) They are strictly set in modern times.
Myths are characterized by being sacred, dealing with cosmic origins, and being regarded as factual by their culture, but they are not set in modern times. Instead, they take place in a primordial, prehistoric era that precedes the present world. Identifying this exception involves recognizing the distinct temporal setting of myths, which separates them from contemporary accounts or recent historical legends.

125. (A) 1, 2, 3, 4
The lifecycle of a rumor typically begins with an ambiguous event, followed by the formulation of speculative information. This information is then transmitted orally and modified as it spreads, and finally, the rumor is either debunked or becomes assimilated into a local legend. This sequence reflects the fluid and adaptive nature of unverified information as it moves through a community's informal channels.

126. (D) Verbose in Play Genres
When a performer uses exaggerated tone and speed to tell a story during a game, they are participating in verbose play. This genre emphasizes the creative and playful use of language for entertainment and engagement within a traditional play context. It showcases how speech can be manipulated aesthetically to enhance the fun and social interaction of a game or competitive verbal exchange.

127. (A) Traditional knowledge systems
The epistemology of folk literature refers to the traditional knowledge systems that underlie oral traditions. It examines how knowledge is created, validated, and transmitted through community consensus and performance rather than written documentation. This field helps scholars understand the specific ways that different cultures perceive their world and organize their shared understanding of reality through verbal arts and communal practices.

128. (B) They are long, multi-chapter stories.
Riddles are concise, interrogative puzzles that use metaphor and clues to challenge the listener, making them the opposite of long, multi-chapter stories. Identifying this incorrect statement requires understanding that riddles are defined by their brevity and intellectual challenge. Unlike epics or novels, their focus is on the immediate decoding of a hidden meaning within a short, often rhythmic verbal structure.

129. (B) Dynamic oral tradition nature
When a storyteller adapts a tale by changing names or incorporating new elements, it demonstrates the dynamic and flexible nature of oral tradition. Folklore is not a static text but a living process where each performance can be tailored to the audience and context. This adaptability is essential for keeping traditions relevant and ensuring their survival as they move through different communities.

130. (A) Epic - Narrative of immense scale
An epic is accurately defined as a narrative of immense scale that celebrates heroic deeds and

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culturally significant themes. These monumental poems are central to the identity of many societies. Identifying the correct pair requires distinguishing the epic's grand and celebratory nature from other genres like folk tales (entertainment), legends (history), or rumors (unverified news), which serve different social and narrative functions.

131. (C) Personal Narrative - The origin of humanity
The origin of humanity is typically the subject of a myth, not a personal narrative, making this the incorrect pair. Personal narratives focus on the lived experiences and memories of an individual, while myths deal with cosmic and sacred origins. Identifying this error requires distinguishing between the biographical focus of personal stories and the prehistoric, foundational scope of mythological narratives.

132. (D) Analysis of Dance Drama
Assessing how a community uses dance to narrate historical battles is an analysis of dance drama. This competency involves understanding how physical movement, music, and storytelling integrate to form a traditional performance. It requires analyzing both the kinetic elements of the dance and the narrative content it conveys, reflecting the multimodal nature of many folk art forms in oral traditions.

133. (C) Aiding memory and rhythm
Repetitive motifs in folk songs serve the critical function of aiding memory and creating a steady rhythm for the performer and audience. In an oral tradition, repetition helps the singer remember the lyrics and structure while making the song easier for the community to join in. This device also enhances the aesthetic appeal of the performance, providing a familiar and hypnotic quality.

134. (D) Statement I is incorrect but Statement II is correct
Medicinal chants are not performed for linguistic analysis; they are performed with the belief that they possess actual healing properties. Statement I is therefore incorrect because it misidentifies the primary purpose of the chant. Statement II correctly identifies that these utterances function as part of a traditional medical system where the performative power of the spoken word is essential for recovery.

135. (D) Sacred primordial vs. human time
The fundamental difference between a myth and a legend is their temporal setting: myths take place in a sacred primordial time before the present world, while legends occur within human history. Myths explain cosmic origins and feature supernatural beings, whereas legends focus on human actions in a semi-historical context. This distinction is crucial for categorizing narratives based on their perceived truth and purpose.

136. (A) Both A and R are true and R is the correct explanation of A.
Verbal art in performance is considered an emergent quality because it arises uniquely from the interaction between the performer, the audience, and the specific context. Each performance is a one-time event where the narrator's skill and the listeners' reactions shape the final artistic display. This perspective highlights the fluidity of oral tradition, where the meaning and impact are created in the moment.

137. (C) Words intended to bring misfortune
A speech act of cursing involves utterances that are intended to bring misfortune or harm to a person or group. This performative use of language relies on the belief that words have the power to affect reality, especially when spoken by someone with recognized authority or in a specific ritual context. It is an active use of speech to produce a spiritual or social effect.

138. (D) Statement I is incorrect but Statement II is correct
Ethnic slurs are not objective scientific descriptors; they are subjective, pejorative expressions that reflect social tensions and prejudices. Statement I is therefore incorrect. Statement II accurately defines these slurs as tools used to marginalize others and reinforce group boundaries. Folklorists study them to understand how language is employed to maintain exclusion and how communities perceive their relationship with out-groups.

139. (A) P-3, Q-4, R-1, S-2
Folk theatre involves dramatic enactment, while medicinal chants are performative healing

utterances. Ethnic slurs function as pejorative markers to define social boundaries, and rumors are ephemeral, unverified pieces of news. This matching demonstrates the different ways that verbal arts and informal speech are used for entertainment, healing, social exclusion, and the spreading of information within a traditional community.

140. (B) Playful verbal exchanges in games
Verbose play is best described as playful and creative verbal exchanges within traditional games or social interactions. It emphasizes the aesthetic and social pleasure of wordplay, puns, and rhythmic chanting, showcasing the speaker's wit and linguistic agility. This genre highlights the creative potential of language when used for enjoyment and social engagement, rather than just the transmission of formal or serious information.

141. (A) 1, 2, 3
Epics are characterized by heroic figures, vast settings, and the involvement of supernatural forces. These elements combine to create a narrative of national or cosmic importance. Statement 4 is incorrect because epics focus on grand and significant events rather than trivial everyday matters, which are more common in other folk genres or modern realistic literature that lacks the epic's monumental scale.

142. (D) Storytelling with choreography
Dance drama is defined by its use of stylized movement and choreography to tell a story. It integrates physical action with music and often verbal narrative to create a multimodal performance. This form allows traditional narratives to be enacted through the body, making the story visually engaging and emotionally resonant for the audience in a way that is distinct from purely dialogue-driven theatre.

143. (A) 1, 2, 3, 5
Oral history involves interviewing elders, transcribing recordings, and analyzing lived experiences to preserve cultural memory. These practices provide a valuable personal perspective on historical events. Statement 4 is incorrect because the goal of oral history is factual documentation based on memory rather than fictionalizing events for dramatic purposes. Maintaining the historical accuracy of the interviewee's account is essential for the field's integrity.

144. (B) Sacred ritual validation
Folk tales are primarily intended for entertainment, moral education, and escapism, making sacred ritual validation an exception to their typical function. Unlike myths, which are sacred and validate cosmic order, folk tales are generally regarded as fictional and are told for enjoyment. Identifying this exception requires distinguishing between the secular, entertaining nature of folk tales and the religious, foundational role of myths.

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145. (A) 1, 2, 3
Arranged from localized to universal, a personal narrative focuses on an individual's unique life experience. A local legend involves historical figures or events specific to a certain geographical area. A creation myth has the most universal scope, explaining the origins of the entire cosmos and humanity. This sequence reflects the expanding scale of narrative focus from the individual to the entire universe.

146. (A) Rumor
An unverified story about a wild animal escaping, spreading quickly despite lacking a factual basis, is a classic example of a rumor. It thrives on ambiguity and the community's attempt to make sense of a potentially alarming situation. Unlike a myth or legend, which is established in tradition, a rumor is a contemporary piece of information that is highly fluid and unconfirmed.

147. (C) Phonetic focus vs. moral wisdom
A tongue twister is defined by its focus on phonetic complexity and articulatory challenges, whereas a proverb centers on transmitting moral wisdom and practical advice. While both are short verbal forms, their primary functions differ significantly. Identifying this difference is key to distinguishing between verbal games used for amusement and didactic expressions used for social and moral guidance in traditional cultures.

148. (D) They never change their lyrics or tunes.
Folk songs are not static; they frequently change their lyrics or tunes as they are transmitted orally across different regions and generations. This

cultural expression in many traditional societies throughout history.

167. (D) Lived experience and memories
The epistemology of oral history is rooted in the belief that lived experience and personal memories are legitimate sources of historical knowledge. It centers the voices of individuals to provide a unique, human perspective on the past that complements official documentation. This approach recognizes that memory is not just a recording of facts but a way of making sense of history through a personal lens.

168. (A) Considered fictional by cultures
Myths are regarded as sacred truths, not as fictional stories, by the societies that tell them, making Statement A incorrect. Myths explain cosmic origins and feature supernatural beings, providing the religious and social foundation for a culture. Identifying this error involves recognizing that the term "myth" in folklore studies refers to foundational sacred narratives rather than the common modern usage meaning "untrue story."

169. (C) Distorted to fit group biases
During the assimilation phase of a rumor, the information is distorted to fit the existing biases and worldview of the group. This process ensures that the rumor remains relevant and believable to the participants by aligning it with their collective fears or prejudices. Assimilation is the final step in the transformation of an unverified report into a narrative that resonates with the community's perspectives.

170. (A) Drama - Choreographed movement
Drama in a folk context often involves choreographed movement and enactments that narrate traditional stories. This pairing correctly identifies a central element of performative folk arts like dance drama or folk theatre. Distinguishing this from other genres like personal narratives (memory) or epics (heroic poetry) is necessary to correctly identify the performative and kinetic nature of traditional dramatic forms.

171. (D) Rumor - Verified, peer-reviewed fact
A rumor is by definition unverified information, making its pairing with a "verified, peer-reviewed fact" incorrect. Rumors spread informally through word of mouth and thrive on ambiguity, whereas facts are confirmed through rigorous investigation or official sources. Identifying this error requires recognizing the fundamental uncertainty that characterizes the transmission of rumors within oral tradition and informal social networks.

172. (B) Performance analysis
Evaluating a storyteller's use of pauses and intonation to build suspense is a key part of performance analysis. This competency focuses on how the oral delivery and paralinguistic features enhance the narrative's effect on the audience. It acknowledges that the artistic value of a folk tale is found not just in its words, but in the skill and communicative display of the performer during the act.

173. (C) Variations and core theme maintenance
The oral transmission of epics over centuries leads to the creation of many variations while maintaining the narrative's core themes. As different performers deliver the epic, they may adapt details or emphasize certain parts, but the central heroic story remains recognizable. This balance between stability and change is a hallmark of living traditions, ensuring the epic remains culturally relevant through generations.

174. (C) Statement I is correct but Statement II is incorrect
Tongue twisters are indeed found across many different languages and cultures, making Statement I correct. However, Statement II is incorrect because they are not just physical exercises; they also have significant cultural playfulness and are used as games. Their primary appeal lies in the amusement and social interaction generated by the speaker's inevitable phonetic mistakes during a challenging verbal task.

175. (A) Fixed form and didactic function
A proverb is distinguished from a regular sentence by its fixed form and didactic function. It is a traditional saying that offers moral advice or practical wisdom in a concise, rhythmic way. Unlike everyday speech, proverbs are recognized as authoritative expressions of collective wisdom

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the meaning of the work is created through the act of delivery itself.

158. (D) Statement I is incorrect but Statement II is correct
Proverbs are not universally applicable in isolation; they derive their meaning and rhetorical power from the specific context in which they are used. Therefore, Statement I is incorrect. Statement II accurately identifies that the situation and the intent of the speaker are crucial for the proverb's effectiveness. Using a proverb correctly requires understanding both the traditional saying and the contemporary social reality.

159. (A) P-2, Q-4, R-1, S-3
Orality involves transmission by word of mouth, while epistemology is the theory of knowledge. Performance is the act of artistic communication, and a motif is a recurring element in a narrative. This matching highlights the core theoretical and structural concepts used to analyze folk literature, focusing on how knowledge is communicated aesthetically and how narrative units persist within oral traditions.

160. (B) Epithets and formulaic phrases
Epithets and formulaic phrases are essential literary devices used in oral epics to aid the performer's memory. These recurring descriptions and structured expressions provide a familiar framework that the singer can use to build long narratives during a performance. This technique, known as oral-formulaic composition, allows for the memorization and delivery of monumental works without the need for written texts.

161. (A) 1, 2, 3
Speech act theory involves the locutionary act (saying it), the illocutionary act (the intended action), and the perlocutionary act (the effect on the listener). These components help folklorists analyze how performative utterances like vows or blessings function in ritual contexts. Statement 4 is incorrect because kinetic acts like dancing are physical rather than linguistic, distinguishing them from the study of verbal speech acts.

162. (A) Demeaning linguistic markers
Ethnic slurs are demeaning linguistic markers used to belittle groups based on their identity, serving as tools for social exclusion. They are a form of folk speech that reveals inter-group prejudices and the ways communities maintain boundaries against outsiders. Identifying this correct description requires distinguishing these pejorative terms from neutral or positive social labels, highlighting their role in reinforcing group conflict and bias.

163. (A) 1, 2, 3, 5
Legends are characterized by being set in the historical past, featuring human protagonists, being regarded as factual by tellers, and involving local geography. These elements ground the narrative in reality, making it plausible for the community. Statement 4 is incorrect because myths, not legends, deal with the creation of the universe. Legends focus on more recent, semi-historical events rather than cosmic origins.

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164. (D) Ancient sacred text adherence
Personal narratives are based on real-life experiences and are told in the first person using structured narrative patterns, making adherence to ancient sacred texts an exception. Unlike myths, which are sacred and authoritative, personal narratives focus on individual memories and informal sharing. Identifying this exception requires recognizing the biographical and contemporary nature of these stories, which distinguishes them from sacred or liturgical literature.

165. (C) Tale with independent core plot
In folkloristics, a "Tale Type" refers to a story that has an independent core plot and can exist in multiple variants. This classification system, such as the Aarne-Thompson-Uther index, helps researchers organize and compare related stories across different cultures. Identifying tale types allows for the study of how a single basic narrative structure is adapted and modified by various oral traditions over time.

166. (B) Folk Song
A traditional ballad about a tragic love affair is a classic example of a folk song. This genre combines narrative storytelling with music and is typically transmitted orally within a community. Ballads are characterized by their simple rhythmic structure and focus on dramatic events, making them a popular form of emotional and

sense of place and identity in a rich, semi-historical past.

221. (A) 1, 2, 3
Animal tales, fairy tales, and trickster tales are all recognized types of traditional folk tales found in many oral cultures. They are fictional narratives told for entertainment and moral instruction. Statement 4 is incorrect because academic essays are a formal written genre associated with professional scholarship and education, rather than being part of the oral traditions and imaginative stories that constitute folk literature.

222. (D) Stylized oral literature execution
Verbal art in performance is correctly described as the stylized execution of oral literature. This approach emphasizes that the artistic value of the tradition is found in the skillful and aesthetic delivery of the narrator. Techniques like rhythm, gesture, and intonation are used to elevate everyday speech into an artistic event, creating a unique and interactive experience for the audience in traditional settings.

223. (A) 1, 2, 3, 5
Epics are characterized by culturally significant themes, extensive length, elevated language, and the possibility of both solo or communal performance. These features reflect their monumental role in cultural identity. Statement 4 is incorrect because epics are traditional narratives that often focus on a heroic past rather than being exclusively set in modern urban environments, which is more typical of contemporary realistic fiction.

224. (B) Lengthy and episodic
Proverbs are defined by their brevity and concise form, making "lengthy and episodic" an exception to their nature. They are short, traditional sayings used to deliver didactic wisdom or moral guidance efficiently. Identifying this exception involves recognizing that proverbs condense meaning into a single impactful sentence, whereas long-form narratives like epics or folk tales utilize a more expanded and episodic structure.

225. (B) Mythological origin explanation
Attributing a natural disaster to an angry spirit is a form of mythological origin explanation. Such narratives provide spiritual or supernatural reasons for physical events, helping a community make sense of unpredictable and powerful phenomena. This explanatory function is a core feature of myths, which provide cosmic and sacred reasons for the world's order and the various events that occur within it.

226. (A) Commitment to future action
When a speech act functions as a vow, it represents a formal commitment to a future action. The act of speaking the vow is a performative deed that creates a social or spiritual obligation for the speaker. This use of language highlights the traditional belief that spoken words have the power to bind individuals to their promises and actively shape their future conduct.

227. (C) Derogatory terms to belittle groups
Ethnic slurs are defined as derogatory terms used to belittle or marginalize groups based on their identity. They function as linguistic markers that reinforce social boundaries and express prejudices or tensions between different communities. Folklorists study these terms to understand how language is used to maintain exclusion and how groups define themselves through the negative labeling of outsiders in informal speech.

228. (D) Certainty and clear information
A rumor is characterized by uncertainty and ambiguity, making "certainty and clear information" an exception to its nature. Rumors are unverified reports that spread informal word of mouth during times of confusion. Identifying this incorrect statement involves recognizing that the lack of clear, confirmed information is precisely what allows a rumor to flourish and change as it is transmitted through a community.

229. (C) Constructing knowledge orally
The epistemology of folk literature fundamentally deals with the construction of knowledge through oral means. It examines how traditional wisdom is created, validated, and transmitted within a community using speech and memory rather than written records. This focus highlights the unique ways that oral traditions gain authority and how cultural truth is established through collective consensus and the performance of verbal arts.

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and are used to validate behavior or provide guidance in a wide range of social situations.

176. (A) Both A and R are true and R is the correct explanation of A.
Dance drama is considered a multimodal form because it integrates kinetic movement, visual costuming, musical rhythm, and narrative structure into a single performance. Each of these elements works together to convey the story and create an immersive aesthetic experience. This multimodal nature allows dance drama to engage the audience through multiple senses, making the traditional narrative more impactful and memorable.

177. (B) Wishing for a long, prosperous life
Wishing for a long, prosperous life is an example of a speech act functioning as a blessing. The act of speaking these words is intended to produce a positive spiritual or social effect for the recipient. In many traditional cultures, such performative utterances are taken seriously and are believed to have the power to influence an individual's future when delivered with authority.

178. (D) Statement I is incorrect but Statement II is correct
Personal narratives are not unstructured; they frequently employ traditional narrative patterns and motifs, even when the content is unique to the speaker. Therefore, Statement I is incorrect. Statement II accurately identifies that individuals often frame their personal experiences using culturally familiar structures. This alignment with tradition helps make their stories more understandable and meaningful to others within their community.

179. (A) P-4, Q-1, R-3, S-2
Oral history deals with recent lived memory, while myths are set in a pre-human primordial time. Epics focus on a heroic age of the past, and folk tales take place in a timeless "once upon a time." This matching demonstrates the different temporal settings that define folk genres, ranging from historical documentation to sacred origins, heroic celebrations, and fictional entertainment.

180. (D) Interactive performative enactment
Folk theatre is best described as an interactive performative enactment of communal narratives. It often involves improvisation, music, and dance, and frequently breaks the fourth wall to engage the audience directly. This participatory nature makes folk theatre a living community event where the boundary between performer and listener is fluid, distinguishing it from the fixed scripts and more formal distancing of modern professional theatre.

181. (A) 1, 2, 3
Medicinal chants are characterized by being believed to have supernatural efficacy, being performed by designated healers, and often containing archaic language. These features reflect their ritualistic and therapeutic function in traditional societies. Statement 4 is incorrect because these chants are serious religious or medical acts intended for healing, rather than being performed for comedy or amusement within the community's cultural context.

182. (B) Mnemonic aids in oral tradition
Literary devices like rhythm and alliteration are highly functional in folklore as mnemonic aids for performers in an oral tradition. They create structured patterns that make long narratives and songs easier to remember and deliver. Far from being modern inventions, these tools have been central to oral storytelling for centuries, enhancing both the aesthetic appeal and the survival of traditional works.

183. (A) 1, 2, 3, 5
Epics are defined by their monumental length, elevated style, heroic narratives, and the presence of supernatural elements. These features create a work of national or cosmic importance. Statement 4 is incorrect because epics focus on grand heroic deeds and cultural values rather than minor domestic disputes, which are not suitable for the monumental and celebratory nature of the epic genre.

184. (A) Features animal main characters
Legends typically feature human protagonists rather than animals, which are more common in myths or folk tales, making Statement A an exception. Legends focus on the deeds of semi-historical figures and are grounded in human history and real-world locations. Identifying this exception requires distinguishing the human-centered narrative of legends from

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variation is a fundamental characteristic of the genre, allowing it to adapt to new contexts and audiences. Stating that they never change is incorrect, as the existence of multiple versions or variants is what defines a living folk tradition.

149. (C) Legend formation
The transformation of a local hero into a legendary figure is an example of legend formation. This process involves the oral transmission of stories where real historical deeds are enhanced and embellished over time, often incorporating supernatural or extraordinary elements. As the narrative spreads, the figure becomes a central part of the community's semi-historical heritage, grounding their identity in a heroic past.

150. (B) Different version of same tale
A variant refers to a different version of a specific folk narrative or song that arises through oral transmission. Because folk literature lacks a single fixed text, each performance can introduce slight changes in plot, characters, or setting. These variations are essential to the life of the tradition, reflecting the creativity of performers and the specific preferences of their audiences.

151. (D) Proverb - A multi-volume novel
A proverb is a concise, short saying, making it the opposite of a multi-volume novel. Identifying this incorrect pair requires understanding that proverbs are defined by their brevity and didactic focus, whereas novels are long-form literary works with complex plots and characters. This distinction highlights the difference between the condensed wisdom of oral tradition and the expanded narratives of modern written literature.

152. (A) Verbal art in performance
Using exaggerated voice and gestures to portray a character is a key element of verbal art in performance. This approach emphasizes that oral literature is an interactive and artistic event where the narrator's skill in delivery is as important as the story itself. The use of paralinguistic features like tone and body language helps to bring the traditional narrative to life for the audience.

153. (C) Reduces performative variation
Standardizing a folk tale in a printed book typically reduces performative variation by creating a single, authoritative version of the text. Once a story is published, it may be seen as the "correct" version, discouraging the natural changes that occur in oral transmission. While this preserves the story in a fixed form, it can limit the creative flexibility that characterizes living oral traditions.

154. (C) Statement I is correct but Statement II is incorrect
Medicinal chants rely on the belief in the performative power of the spoken word, making Statement I correct. However, Statement II is incorrect because these chants are not biological treatments but spiritual or symbolic ones. Their efficacy is rooted in the ritual context and the community's shared worldview, rather than the chemical or physiological processes found in modern pharmaceutical medicine.

155. (D) Hidden meaning to be decoded
An essential element of a riddle is a hidden meaning that must be decoded by the listener through ingenuity and creative thinking. Riddles use metaphor and wordplay to obscure the subject, challenging participants to solve the puzzle. This intellectual game is a key form of social interaction in traditional cultures, helping individuals develop their linguistic skills and cultural knowledge in a playful way.

156. (A) Both A and R are true and R is the correct explanation of A.
Oral history is a valuable tool for marginalized communities because it allows them to record and center their own historical narratives, bypassing official top-down accounts. By documenting personal memories and lived experiences, these groups can preserve their unique heritage and provide a more inclusive view of history. This approach empowers marginalized voices, ensuring their contributions and perspectives are recognized and archived.

157. (C) Aesthetic mode of communication
In folklore, performance is defined as an aesthetic mode of communication where a speaker takes responsibility for a skillful display that is evaluated by an audience. It elevates everyday speech into an artistic event through techniques like rhythm, gesture, and stylized language. This interactive process is fundamental to oral traditions, where

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194. (D) Statement I is incorrect but Statement II is correct
Folk literature is not a static artifact of the past; it is an ongoing, living process of creation and variation. Therefore, Statement I is incorrect. Statement II accurately identifies that folklore continues to evolve as it is performed and adapted by each new generation. This dynamic nature ensures that oral traditions remain relevant and continue to reflect the living culture of the community.

195. (A) Aesthetic and stylized word use
Verbal art is distinguished from everyday conversation by its aesthetic and stylized use of language. It transforms ordinary speech into a form of artistic expression through the use of techniques like rhythm, metaphor, and deliberate performance. This concept highlights that oral tradition is not just a way to convey information, but a sophisticated art form where the beauty of delivery is central.

196. (A) Both A and R are true and R is the correct explanation of A.
Myths are critical to the epistemology of traditional societies because they provide the foundational knowledge regarding cosmic origins and moral frameworks. They are regarded as sacred truths that explain how the world came to be and what rules should govern human behavior. By understanding myths, scholars can grasp the unique ways that different cultures organize their reality and validate their social and religious structures.

197. (B) Enacting communal narratives
The primary function of folk theatre is to enact communal narratives through a combination of acting, music, and dance. It serves as a way for the community to visually and dramatically experience their shared stories and history. This participatory form of entertainment reinforces collective identity and provides a social space for cultural expression, making traditional narratives more accessible and engaging for everyone.

198. (D) Statement I is incorrect but Statement II is correct
Riddles do not function as mathematical tests; they are designed to test cultural knowledge and linguistic agility through metaphorical puzzles. Therefore, Statement I is incorrect. Statement II accurately identifies that riddles challenge the listener's ability to decode hidden meanings and think creatively. This social and intellectual game is an important part of traditional education and community interaction, fostering mental sharpness and wit.

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199. (A) P-3, Q-4, R-1, S-2
Cinderella is a classic folk tale, while the haunting of an old mill is a typical legend. "A stitch in time saves nine" is a well-known proverb, and "Peter Piper picked..." is a famous tongue twister. This matching illustrates the different types of content and structures that define these common oral genres, ranging from fictional entertainment and local legends to didactic sayings and articulatory games.

200. (A) Stylized movement and dance narrative
Dance drama is best described as stylized movement and dance used to convey a narrative. It integrates choreography with music and sometimes verbal elements to tell a traditional story. This multimodal form allows for the physical expression of historical or mythological events, making the narrative visually compelling. It is a distinct performative art where the body's movement is the primary storytelling medium.

201. (A) 1, 2, 3
Riddles, proverbs, and chants are traditional forms of oral verbal art found in many cultures. They are characterized by their oral transmission and use of stylized language. Statement 4 is incorrect because novels are a long-form literary genre that emerged with the development of widespread writing and printing, rather than being part of the traditional oral verbal arts of folk communities.

202. (B) Performative healing speech acts
Medicinal chants are correctly described as performative healing speech acts. They rely on the believed power of the spoken word and the ritual context to produce a therapeutic effect for the patient. Unlike modern medicine that depends on pharmacology, these chants function through spiritual or symbolic means, emphasizing the role of the voice and traditional authority in the healing process within many folk traditions.

203. (A) 1, 2, 4
Rumors are driven by ambiguity, the importance of the topic, and informal oral transmission. When people face uncertain situations concerning matters they care about, they share unverified information to make sense of the world. Statements 3 and 5 are incorrect because rumors are defined by their lack of formal verification or official backing, flourishing instead in the community's informal social networks.

204. (B) Creation of the universe by gods
The creation of the universe by gods is a subject for myths, not personal narratives, making Statement B an exception. Personal narratives focus on an individual's lived experiences and are told from a first-person perspective. Identifying this exception requires distinguishing between the biographical focus of personal stories and the prehistoric, foundational scope of sacred mythological narratives about the origins of the entire world.

205. (A) 1, 2, 3, 4
The steps of an oral history project begin with identifying an informant, followed by conducting and recording the interview. The recording is then transcribed, and finally, the transcript is analyzed and archived for preservation. This systematic process ensures that the personal memories and perspectives of the interviewee are documented accurately and made available for future historical research and cultural preservation.

206. (D) Tongue Twister
Repeating phrases like "She sells seashells" to practice articulation is an example of a tongue twister. This genre focuses on phonetic complexity and is used as a playful test of speech precision. Identifying this requires distinguishing articulatory games from other oral forms like myths (origins), legends (history), or proverbs (wisdom), focusing instead on the physical and phonetic challenge the phrase presents.

207. (A) Spoken memory as historical knowledge
Epistemologically, oral history defines spoken memory as a legitimate form of historical knowledge. It centers the personal accounts and lived experiences of individuals to provide a more human perspective on the past. This approach recognizes that the voices of those who witnessed historical events are valuable sources of information that can complement or even challenge official documented histories from institutional archives.

208. (C) Purely descriptive utterances
Speech acts in folklore are not purely descriptive; they are performative utterances where the act of speaking performs an action, such as promising or vowing. Therefore, Statement C is incorrect. These acts depend on the speaker's authority and the cultural context to be effective. Identifying this error involves recognizing that speech acts go beyond just describing the world; they are tools for actively shaping social and ritual reality.

209. (B) Oral transmission variation
The process where a story is altered as it is retold from person to person is known as oral transmission variation. This fluidity is a fundamental characteristic of folklore, as there is no fixed text to follow. Each performer may add, remove, or modify details to suit their audience, leading to the creation of multiple versions of the same tale over time across different regions.

210. (A) Rumor - Unverified, widespread information
A rumor is accurately paired with unverified, widespread information. This genre spreads rapidly through informal channels, particularly when people are seeking to understand ambiguous situations. Identifying the correct pair requires distinguishing this contemporary and fluid form of speech from historical legends, fictional folk tales, or didactic proverbs, focusing on its essential characteristic of being unconfirmed information moving through word of mouth.

211. (C) Tongue Twister - The Iliad
The Iliad is an ancient oral epic, not a tongue twister, making this the incorrect pair. Epics are monumental heroic narratives of national importance, while tongue twisters are short phonetic games used for articulatory practice. Correctly identifying this error requires distinguishing between long-form celebratory poetry and the brief, playful sound challenges found in the smaller genres of verbal art within oral traditions.

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212. (D) Cartographic folkloristics
Mapping the geographical spread of a specific legend is a practice in cartographic folkloristics. This competency involves identifying where different versions of a tale are found and how they change as they move across landscapes. By visualizing these distributions, researchers can trace the pathways of cultural transmission and understand how environment and location influence the evolution of oral traditions over space and time.

213. (B) Hypnotic rhythm and recall aid
Repetition in oral epics creates a hypnotic rhythm and serves as a vital recall aid for the performer. These rhythmic patterns help the singer remember vast amounts of narrative material and maintain the flow of the performance over long periods. Additionally, the repetition enhances the emotional and aesthetic impact on the audience, contributing to the epic's monumental and celebratory atmosphere in traditional settings.

214. (D) Statement I is incorrect but Statement II is correct
Dance drama does not completely replace verbal narrative; it integrates movement with narrative elements to tell a story. Statement I is therefore incorrect because it oversimplifies the form. Statement II accurately identifies that traditional dance drama is a multimodal art where physical action, music, and often spoken or sung words work together to create a complex and engaging narrative experience for the community.

215. (B) Playful use of language in games
Verbose play is characterized by the creative and playful use of language within games and social interactions. It involves wordplay, puns, and rhythmic chanting that add to the amusement of the activity. This genre showcases the speaker's wit and linguistic agility, highlighting how language can be used aesthetically for enjoyment and social engagement rather than just for serious or formal communication.

216. (A) Both A and R are true and R is the correct explanation of A.
Proverbs act as a mechanism for social control by imparting culturally sanctioned moral lessons in a concise form to correct behavior. When a community member quotes a proverb, they are invoking traditional wisdom to guide others toward socially acceptable actions. This use of shared truth makes proverbs powerful tools for maintaining order and reinforcing the values that bind the group together.

217. (C) Sacred narratives regarding origins
A myth is best defined as a sacred narrative that explains the origins of the world and humanity. These stories are regarded as foundational truths by the cultures that tell them, often featuring the actions of supernatural beings in a primordial era. This sacred and explanatory nature distinguishes myths from other folk genres like legends (history) or folk tales (entertainment), which have different purposes.

218. (D) Statement I is incorrect but Statement II is correct
Oral history does not primarily focus on kings and generals; it often captures the everyday experiences and perspectives of ordinary people. Statement I is therefore incorrect. Statement II accurately identifies that oral history provides a voice to those whose lives are often excluded from official records. This bottom-up approach to history highlights personal memory and lived experience as essential sources for understanding the past.

219. (A) P-1, Q-2, R-3, S-4
Personal narratives focus on first-person lived experiences, while epics are monumental heroic narratives. Tongue twisters are defined by their phonetic difficulty, and folk tales are told for fictional entertainment. This matching demonstrates the different key traits that distinguish these common oral genres, ranging from personal biographical accounts and grand celebratory poetry to verbal games and entertaining fictional stories in traditional folklore.

220. (B) Real-world settings and locations
A key characteristic of legends is their grounding in real-world settings and known locations. Unlike myths, which are set in a prehistoric or supernatural world, legends take place within the context of human history. This connection to a familiar environment makes the narrative plausible and helps to anchor the community's

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the supernatural or allegorical focus of other traditional folk genres.

185. (C) Myth/Legend of origin
A story explaining how a mountain was formed by a giant is classified as a myth or a legend of origin. These narratives serve to explain natural phenomena through extraordinary events involving supernatural beings or legendary figures. They ground the physical landscape in a cultural narrative, providing the community with a sense of connection to their environment and its perceived prehistoric or sacred history.

186. (A) Rhymes and rapid chanting
Verbose play frequently utilizes rhymes and rapid chanting to create an engaging and playful atmosphere. This genre emphasizes the creative and aesthetic use of language, where the rhythm and sound of the words are as important as their meaning. This playful use of speech is common in children's games and social interactions, allowing participants to demonstrate their linguistic wit and agility.

187. (D) Smallest recurring tale element
A motif is defined in folk literature as the smallest recurring element or object that has the power to persist in tradition. It could be a character type, a magical object, or a specific plot device that appears across different versions or stories. Identifying motifs helps folklorists analyze the structure of narratives and trace the transmission and transformation of tales over time.

188. (B) Devoid of any cultural context
Ethnic slurs are never devoid of cultural context; they are deeply rooted in the social dynamics and prejudices of the community that uses them. Identifying this as an incorrect statement involves recognizing that these derogatory terms only have meaning within the specific history of inter-group tensions and exclusion. Folklorists study them precisely to understand that context and its role in defining group boundaries.

189. (C) Rumor
The spread of an unverified story about a contemporary figure, such as a politician, is a classic example of a rumor. It thrives on uncertainty and the community's interest in current events, spreading rapidly through informal oral channels. Unlike legends or myths, which are established in tradition, rumors are transient and highly fluid, changing as they are retold until they are either confirmed or disappear.

190. (D) Orally transmitted lyric/melody
A folk song is correctly identified as an orally transmitted lyric or melody that reflects the collective emotions and heritage of a community. This pairing highlights the fundamental nature of folk music as a traditional and communal form of expression. Identifying this requires distinguishing folk songs from other oral forms like myths (origins) or speech acts (performative utterances), focusing on its musical and lyrical qualities.

191. (A) A fictional comic trickster tale
A folk tale is a fictional story told for entertainment, often featuring tricksters, which correctly matches the genre. Identifying an incorrect pair would involve finding a description that contradicts the nature of the listed form, such as a legend described as purely fictional or a riddle as a long narrative. Folk tales are defined by their entertaining, multi-part fictional narratives within traditional oral culture.

192. (B) Interdisciplinary historical analysis
Cross-referencing an oral epic with archaeological findings is a form of interdisciplinary historical analysis. This competency allows researchers to evaluate the historical plausibility of traditional narratives and understand how oral traditions preserve memories of the past. By combining linguistic, folkloric, and archaeological data, scholars can build a more comprehensive and accurate picture of a community's history and cultural evolution over centuries.

193. (C) Opening formula
The phrase "once upon a time" is a standard opening formula used in folk tales to signal the transition into a fictional, traditional world. It sets the audience's expectations and establishes a timeless setting for the story. These formulas are key structural elements in oral narratives, helping to frame the performance and define the genre for both the teller and the listeners.

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230. (B) Riddle - Meta-puzzle with keys
A riddle is correctly identified as a meta-puzzle that often uses metaphor or hidden clues, such as having "keys but no locks," to challenge the listener. This genre tests intellectual agility and cultural knowledge in a playful way. Identifying this correct pair requires distinguishing the interrogative and enigmatic nature of riddles from the narrative structure of folk tales or the didactic function of proverbs.

231. (D) Vocal singing only performance
Folk theatre is a multimodal performance that integrates acting, dialogue, and often dance, making "vocal singing only" an incorrect description. While singing can be part of folk theatre, it is not the sole element. Correctly identifying this error involves recognizing that traditional dramatic forms are characterized by their complexity and the use of multiple performative modes to enact narratives for the community's engagement.

232. (A) Structuralist folklore analysis
Using structuralism to analyze binary oppositions in a myth is a form of structuralist folklore analysis. This competency involves identifying the underlying systems of rules and relationships that give a narrative its meaning. By focusing on how universal human concerns are organized through opposing concepts, researchers can understand the fundamental patterns that shape traditional stories across different cultures and periods of history.

233. (C) Periods of social tension
The use of ethnic slurs frequently increases during periods of social tension as groups seek to reinforce their own identity and marginalize others. These derogatory terms act as verbal weapons that highlight inter-group animosity and conflict. Studying the prevalence of these slurs helps folklorists analyze the state of social relations and the ways that language is used to navigate and express collective prejudice.

234. (D) Statement I is incorrect but Statement II is correct
Personal narratives are never free from cultural influence; they are always framed and structured according to the teller's cultural conventions. Therefore, Statement I is incorrect. Statement II accurately identifies that while the specific events are individual, the way they are recounted follows traditional narrative patterns. This ensures that the story is understandable and meaningful to others within the same cultural context.

235. (D) Orality and existence in variants
A folk song is distinguished from a commercial pop song by its orality and the existence of multiple variants. Unlike commercial music, which is often tied to a single fixed recording and known copyright, folk songs live through oral transmission and change as they are sung by different people. This fluid nature reflects their communal roots and their role as a living part of traditional culture.

236. (A) Both A and R are true and R is the correct explanation of A.
Legends often merge historical facts with supernatural elements to create a narrative that is both culturally resonant and semi-plausible. By anchoring extraordinary deeds in real-world settings and events, the story becomes more believable for the community. this blending allows the legend to serve as a meaningful vehicle for preserving cultural heritage while entertaining the audience with remarkable or heroic feats.

237. (C) Rhyming language used in games
Verbose play is best described as the use of rhyming and creative language within traditional games. It emphasizes the aesthetic pleasure of speech, where rhythm and wordplay are used to enhance the fun and social interaction of the play activity. This genre showcases the speaker's wit and linguistic agility, reflecting the playful and creative potential of language in the informal context of children's games.

238. (D) Statement I is incorrect but Statement II is correct
Epics are not short performances; they are monumental works that often require hours or even multiple days to perform in their entirety. Therefore, Statement I is incorrect. Statement II accurately identifies that the grand scale of an epic's narrative and its detailed heroic deeds necessitate an extensive performance time. This length is a defining feature of the genre, reflecting its monumental cultural importance.

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273. (D) As performative utterances that actively accomplish a social function.
In the context of folk literature, speech acts are defined as performative utterances that actively accomplish a social function rather than just describing reality. These words are used to achieve specific social functions, such as making a promise or issuing a blessing. By being spoken, these acts have the power to actively change social realities and the relationships between individuals.

274. (A) Speaker authority and protocol adherence.
For a speech act like a curse or a blessing to be effective, certain social conditions must be met. The speaker must possess the necessary authority recognized by the group, and the delivery must follow established community protocols. This reliance on authority and tradition ensures that the performative utterance is accepted as valid and capable of altering the social reality.

275. (C) Speech acts alter reality; tongue twisters use phonetics.
These two forms of verbal art serve fundamentally different purposes within the oral tradition. Tongue twisters focus on the phonetic challenges of language, providing a way to build articulation skills through amusement. In contrast, speech acts utilize the power of language to perform social functions and alter reality. This distinction highlights the move from individual skill-building to communal social impact.

276. (A) Stylized dialogue, improvisation, and participation.
In folk theatre, verbal art is not a rigid or isolated recitation but a stylized and interactive process. It involves a dynamic combination of scripted dialogue and spontaneous improvisation. Furthermore, audience participation is a key element, ensuring that the performance remains a shared communal event. This interactivity allows for a flexible delivery that effectively communicates cultural narratives to the community.

277. (D) To allow adaptation based on communal feedback.
The flexibility of the script in folk theatre is a deliberate feature that supports the participatory nature of the performance. By not adhering to a fixed text, performers can adjust their verbal delivery in response to the audience's reactions. This adaptation based on communal feedback ensures that the performance remains relevant, engaging, and deeply connected to the live experience.

278. (B) Through speech, song, and gestures.
Dance drama uses a multisensory approach to storytelling that goes beyond simple movement. Narratives are conveyed through a synchronized blend of rhythmic speech and melodic song, which complement the symbolic bodily gestures of the performers. This integration ensures that the story is communicated both through verbal art and kinetic expression, creating a more comprehensive and vivid experience for the audience.

279. (C) The integration of spoken words with performers' physical actions.
The term multimodal describes the way different forms of expression are combined to create meaning. In performances like folk theatre and dance drama, verbal art does not stand alone. Instead, spoken words are rhythmically integrated with physical actions and gestures. This combination of the auditory and the kinetic allows the performance to communicate complex narratives through several sensory channels simultaneously.

280. (D) It transforms literature into embodied experience.
When verbal art functions as a multisensory vehicle, it moves beyond the page or simple speech. By combining sound, rhythm, and movement, it transforms what could be static literature into a vivid and embodied experience. This process allows the community to engage with their cultural narratives in a physical and emotional way, making the oral tradition a living reality.

281. (A) They possess therapeutic and transformative properties for healing.
Medicinal chants are viewed as powerful verbal tools within traditional healing practices. They are believed to contain specific properties that can facilitate physical or spiritual healing. This belief is based on the idea that carefully structured language can have a direct transformative impact

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248. (A) They are historically accurate epics.
Tongue twisters are playful articulatory games, not historically accurate epics, making Statement A incorrect. Identifying this error involves recognizing that tongue twisters are short, phonetic sound challenges focused on the difficulty of pronunciation, while epics are monumental, long-form narrative poems that celebrate heroic history. The two genres serve completely different social and artistic functions within the oral tradition, one being a game and the other a cultural celebration.

249. (C) Rumors can evolve into legends
Rumors and legends intersect because rumors about significant contemporary events can eventually evolve into established local legends. As a rumor is retold over generations, it may become grounded in a community's tradition, developing a more stable narrative structure and becoming part of their semi-historical heritage. this process illustrates the fluidity of oral information and how informal reports can transform into long-standing cultural narratives.

250. (A) Foundations of traditional knowledge
The epistemology of folk literature centers on the foundations of traditional knowledge within oral cultures. It examines how knowledge is created, validated, and shared through communal consensus and verbal performance rather than written documentation. By studying these foundations, scholars can better understand the unique cognitive frameworks and cultural logic that sustain oral traditions and give them authority and truth within a specific community.

251. (B) It functions through communal ownership and oral transmission.
Folk literature establishes a distinct knowledge system characterized by collective participation rather than individual authorship. This oral tradition emphasizes communal ownership, allowing stories and knowledge to be shared and maintained by the entire group. Unlike fixed written texts, this method ensures that information remains dynamic and relevant to the community's evolving cultural context and social needs.

252. (A) It is a participatory, performance-based phenomenon.
The definition remains fluid because folk literature is a living process rather than a static product. It relies on active performance and recounting within a community, making it a participatory event. This fluidity allows knowledge to be collaboratively constructed and reshaped over time, moving beyond rigid textual boundaries to reflect a community's ongoing interpretation of its unique existence.

253. (C) Interpret their existence, values, and environment.
This epistemological framework serves as a vital tool for communities to process and understand their reality. By utilizing oral traditions, groups can collectively define their shared values and navigate their relationship with the environment. This ongoing process of interpretation helps maintain a group's cultural identity and provides a structured way to transmit essential philosophical insights across various generations.

254. (D) Through collective memory and social interaction.
Meaning in the oral tradition emerges from the synergy of social interactions and shared memory within a specific cultural group. It is not the result of solitary creation but rather a collaborative effort where individuals contribute to a larger narrative. This interactive process ensures that the knowledge produced remains deeply connected to the community's social fabric and collective intellect.

255. (C) By asserting the philosophical validity of oral literary forms.
Traditional academic structures often prioritize written records over oral transmissions. By demonstrating that oral forms possess profound philosophical and structural validity, folk literature asserts its own legitimacy as a system of knowledge. This challenge forces a reevaluation of what constitutes valid intellect, emphasizing that collaboratively constructed oral traditions are sophisticated methods for preserving a community's deep-rooted cultural identity.

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CHAPTER 04

Theories of Folklore – I : Diachronic Approaches

1. Who is considered a primary proponent of unilinear cultural evolution?
(A) Franz Boas
(B) Edward B. Tylor
(C) Bronislaw Malinowski
(D) Claude Lévi-Strauss

2. How is 'Unilinear Evolution' formally defined in early anthropological theory?
(A) The concept that all human societies pass through the same sequence of developmental stages
(B) The belief that cultures evolve randomly without a set pattern or any predictable sequence
(C) The idea that culture diffuses from a single geographic point through migratory patterns
(D) The premise that modern cultures degrade from a higher ancient state of social perfection

3. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Early evolutionary theorists believed that contemporary primitive societies represented earlier stages of advanced civilizations.
Reason (R): Unilinear evolution postulates a single developmental trajectory for all human cultures.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

4. Which of the following statements correctly describes multilinear evolution?
(A) It assumes all cultures pass through savagery to civilization in a single sequence
(B) It argues that cultural traits strictly diffuse from Egypt to the rest of the world
(C) It claims that folklore is a degraded form of elite culture found in rural areas
(D) It suggests that cultures follow diverse paths of development based on ecology

5. Which of the following statements about 19th-century evolutionary theories is incorrect?
(A) They often relied on the comparative method
(B) They were heavily influenced by Darwinian concepts of biological evolution
(C) They viewed human progress as entirely cyclical
(D) They assumed a psychic unity of mankind

6. Match the scholars in List I with their primary theoretical approach in List II.
List I: (Scholars)
P. E.B. Tylor
Q. George Murdock
R. Theodor Benfey
S. Hans Naumann
List II: (Theoretical Approach)
1. Cross-Cultural/Multilinear
2. Unilinear Evolution
3. Elitist Devolution
4. Indianist Diffusion
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

7. What was a direct effect of adopting the comparative method in early evolutionary theory?

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imaginative storytelling and magical elements, while also serving a deeper purpose of imparting ethical lessons or psychological insights. This combination ensures that the audience remains engaged with the narrative while absorbing the core values and moral principles of their community.

265. (A) Legends demand a degree of belief, while folk tales are recognized as fictional.
The primary difference in how audiences engage with these genres lies in the expectation of truth. Legends are tied to a community's historical consciousness and require the listener to believe in their factual or quasi-factual nature. Conversely, folk tales are explicitly understood by both the teller and the audience as imaginative fiction, allowing for a more creative and playful experience.

266. (B) They act as repositories of shared emotions.
In agrarian communities, folk songs serve as a lyrical medium for expressing collective feelings and experiences. They act as melodic repositories that store shared emotions, historical events, and the rhythms of daily labor. By providing a platform for collective expression during festivities or work, these songs help unify the community emotionally and preserve their cultural heritage in a rhythmic format.

267. (B) As concise, metaphorical social observations.
Proverbs are characterized by their brevity and metaphorical nature, allowing them to summarize vast amounts of collective wisdom in a few words. They function as authoritative pedagogical tools that distill complex social observations into succinct statements. This structural efficiency makes them ideal for daily discourse, where they can be used to resolve disputes, offer moral guidance, or summarize communal experiences.

268. (A) To engage members in intellectual play and cognitive training.
Within the community, riddles serve as a form of intellectual exercise that stimulates analytical thinking. They challenge individuals to solve puzzles and uncover hidden associations, providing a structured way to engage in cognitive training. This use of riddles highlights their role as a tool for developing mental agility and linguistic skills through playful yet challenging interactions among community members.

269. (C) Metaphor and paradox for hidden associations.
To effectively challenge the listener's intellect, riddles employ specific linguistic strategies such as metaphor and paradox. These devices create a mental puzzle by suggesting associations between concepts that may seem unrelated at first. By forcing the listener to think beyond literal meanings, riddles help foster linguistic agility and encourage the community to perceive deeper connections within their cultural environment.

270. (D) Proverbs guide behavior normatively; riddles stimulate analytical thinking.
Each field of folk literature has a distinct social impact based on its structure and purpose. Proverbs are used as authoritative guides to regulate social interactions and provide moral direction, thereby guiding behavior normatively. Riddles, on the other hand, focus on intellectual engagement, challenging the listener's mind to stimulate analytical thinking and improve linguistic agility within the community's oral tradition.

271. (C) To act as phonetic training exercises.
Tongue twisters are specifically designed as phonetic exercises that test a speaker's articulation skills. By utilizing complex combinations of sounds, they challenge individuals to maintain clarity while speaking rapidly. This function serves both as a form of competitive entertainment and as a practical method for linguistic training, helping participants master the difficult phonetic constraints of their language.

272. (B) Alliteration, assonance, and rapid consonant shifts.
The structural difficulty of tongue twisters is achieved through the deliberate use of several phonetic devices. Alliteration and assonance create repeating patterns that are difficult to pronounce in quick succession. When combined with rapid consonant shifts, these elements force the speaker to focus intensely on their articulation, making the exercise a rigorous test of verbal dexterity and linguistic precision.

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239. (A) P-1, Q-2, R-3, S-4
Medicinal chants are used for healing through words, while speech acts are performative utterances like vowing. Verbal art involves the aesthetic use of language, and ethnic slurs are pejorative terms used for out-group labeling. This matching illustrates the diverse ways that spoken language is used in traditional contexts for therapeutic, performative, artistic, and social-boundary-maintenance purposes within a community's oral culture.

240. (B) Recording and analyzing memories
Oral history is characterized by the systematic recording and analysis of personal memories concerning historical events. It centers the voices of individuals to provide a unique, firsthand perspective on the past that is often missing from official documents. This approach allows researchers to document lived experiences and preserve the diverse voices of people from all walks of life as legitimate historical sources.

241. (A) 1, 2, 4
Epics, myths, and legends are the core narrative fields of folk literature, each representing a distinct type of traditional oral story. They serve to explain origins, celebrate heroism, and ground community identity in the past. Statement 3 is incorrect because novels are a literary form associated with written culture and professional authorship, rather than being part of the oral narrative traditions of folklore.

242. (A) Blends acting, singing, and dance
Folk theatre is a multimodal performance that correctly blends acting, singing, and dance to enact traditional narratives. This integration of different artistic forms makes the performance a rich and engaging event for the community. Identifying this correct statement involves recognizing that folk theatre is an interactive and comprehensive performative art, where multiple expressive modes work together to bring traditional stories to life for an audience.

243. (A) 1, 2, 3, 5
Proverbs are characterized by being didactic, metaphorical, traditional, and condensing wisdom into a concise form. These features make them effective tools for social education and guidance. Statement 4 is incorrect because proverbs are by definition short, often consisting of a single sentence, rather than following a multi-chapter format, which is more typical of long-form written narratives like novels or extensive folk epics.

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244. (D) Straightforward yes or no answer
A riddle is defined by its use of metaphor and hidden clues to challenge the listener, making a straightforward "yes or no" answer an exception to its nature. Riddles require ingenuity and creative decoding rather than simple binary responses. Identifying this exception involves understanding that the purpose of a riddle is to engage the intellect through complex wordplay and the search for a clever solution.

245. (C) Oral History/Personal Narrative
An elder's explanation of how their community survived a famine is classified as oral history or a personal narrative. It documents a real-life event based on personal memory and lived experience. This account provide a unique and valuable perspective on the past, illustrating how individuals and groups navigated significant historical challenges through their own voices and memories, preserving the group's collective historical identity.

246. (B) Mnemonic aids and aesthetic appeal
Literary devices like rhythm and alliteration are fundamental in oral literature as mnemonic aids and for enhancing aesthetic appeal. They help the performer remember the structure and content of long narratives and songs while making the delivery more engaging for the audience. These tools are essential for the survival and artistic impact of traditions that rely on human memory and the power of performance.

247. (D) Entertainment vs. sacred truths
The fundamental difference between a folk tale and a myth is their perceived truth and purpose: folk tales are told for entertainment and are generally regarded as fictional, whereas myths are sacred narratives that provide foundational truths about cosmic origins. While both are traditional oral forms, their social status and religious importance differ significantly, with myths validating the cosmic order and folk tales providing enjoyment.

on an individual's well-being, allowing healers to restore balance and health through the ritualistic performance.

282. (B) Rhythm, repetition, and precise intonation.
The effectiveness of a medicinal chant is tied to its precise structural execution. Practitioners must master specific rhythmic patterns and use repetition to achieve the desired therapeutic outcome. Additionally, precise intonation is required to ensure words carry the necessary auditory force. Together, these elements create a system where exact verbal delivery is essential for restoring equilibrium within the patient.

283. (B) As a rapid, elaborate exchange during communal games.
Verbose play occurs in a lighthearted and competitive environment, such as during communal games or recreational activities. This context encourages participants to engage in rapid and elaborate verbal exchanges. Unlike ritualistic chants, this form of verbal art is characterized by its spontaneity and exaggeration, serving to entertain the community and strengthen social bonds through clever and energetic communication.

284. (A) Wit, spontaneous rhyming, and communicative endurance.
Successful participation in verbose play requires a specific set of verbal skills. Participants must use their wit to create clever responses and employ spontaneous rhyming to maintain the flow of the interaction. Furthermore, communicative endurance is essential, as the exchanges are often long and demanding. These elements combine to create a competitive and entertaining display of linguistic skill and social agility.

285. (C) Performance context dictates the structure and objective of verbal art.
Researchers conclude that the specific situation in which verbal art is performed determines its form and purpose. Medicinal chants are structured and ritualistic because their goal is healing, while verbose play is spontaneous and exaggerated because its objective is entertainment. This comparison highlights that oral traditions are highly adaptable, with their structural characteristics always aligning with their social function.

286. (D) To aid memory and enhance the aesthetic appeal of oral texts.
Traditional literary devices play a crucial role in the preservation and enjoyment of oral literature. By using metaphors and formulaic phrasing, storytellers make complex information easier to remember and pass on. Additionally, these devices enhance the aesthetic appeal of the performance, making the narrative more engaging and ensuring that cultural philosophies remain a central part of the community.

287. (C) As culturally embedded devices that enforce group boundaries and hierarchies.
Ethnic slurs are defined as structured linguistic tools that serve to create social divisions. They are deeply embedded within a community's culture and are used to enforce boundaries between different groups. By perpetuating stereotypes and establishing hierarchies of power, these slurs function as aggressive mechanisms that marginalize specific populations and maintain established social structures through the use of derogatory language.

288. (B) Community jokes, rhymes, and anecdotes.
Ethnic slurs are not just isolated insults but are often woven into the fabric of everyday folk expressions. They are structurally integrated into common genres such as jokes, rhymes, and anecdotes. This integration allows discriminatory ideas to be shared and reinforced through casual social interaction, demonstrating how oral traditions can be used to perpetuate social prejudice alongside more positive cultural values.

289. (D) Traditional devices preserve knowledge, while slurs demarcate and exclude.
Traditional literary devices and ethnic slurs represent two different applications of language in folk literature. Metaphors and allegories are used to beautify stories and preserve vital communal knowledge for future generations. In contrast, ethnic slurs utilize linguistic power to demean individuals and exclude specific groups from the community. Together, they show how oral traditions can simultaneously build and divide.

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290. (A) To understand language's role in prejudice.
Scholars must examine ethnic slurs to gain a complete understanding of how language

functions within a community. Analyzing these slurs reveals how oral traditions can be used to enforce social prejudice and marginalize certain groups. By studying both inclusive and exclusive linguistic devices, researchers can better understand the complex ways in which folk literature builds social cohesion while also maintaining divisions.

291. (C) As an unofficial narrative for sense-making.
Rumors serve as an essential tool for communities dealing with uncertainty or crisis. They function as unofficial narratives that help people make sense of ambiguous situations when official information is lacking. By rapidly circulating unverified information, rumors allow groups to manage anxiety and collectively process threatening events, highlighting their role as a spontaneous and functional form of everyday folk literature.

292. (A) Rumors are highly volatile and continuously mutating.
The key distinction between rumors and myths lies in their stability and development. While myths are formalized and relatively stable narratives, rumors are characterized by their extreme volatility. As a rumor is transmitted from person to person, it continuously mutates and changes. This fluid nature reflects the immediate and emergent quality of rumors as they respond to the community's needs.

293. (D) The individual's construction of stories based on their lived experiences.
Personal narratives are a genre of folk literature that focuses on the individual's perspective. They are built upon the unique lived experiences of the storyteller, who constructs a narrative to share their personal triumphs or traumas. Although these stories are highly individualized, they remain a part of the broader folk tradition by following the community's established storytelling conventions and themes.

294. (B) They subconscious employ traditional motifs and cultural narrative arcs.
Even though personal narratives describe individual events, they are deeply influenced by the surrounding culture. When people tell their own stories, they subconsciously use traditional motifs and narrative arcs that are common in their community's oral tradition. This connection allows personal memories to bridge the gap with collective folk traditions, ensuring that individual experiences are framed within a familiar cultural structure.

295. (C) That everyday, emergent forms actively produce modern oral traditions.
Rumors and personal narratives show that folk literature is a dynamic, ongoing process. They prove that oral traditions are not just relics from the past but are actively produced through daily human interaction. Whether through the spread of information or the stylized recounting of personal events, these emergent forms illustrate how communities continue to create and reshape their collective knowledge.

296. (D) To preserve the historical consciousness of marginalized communities.
The main goal of oral history is to safeguard the memories and perspectives of groups that are often overlooked by official records. By focusing on intergenerational transmission, it helps maintain the historical consciousness of marginalized communities. This ensures that their unique struggles, cultural shifts, and resistance movements are archived in their own voices, providing a more inclusive and diverse understanding.

297. (A) It prioritizes subjective, lived experiences and intergenerational memory.
Oral history differs from traditional, document-based historiography by focusing on the human element of history. Instead of relying solely on objective timelines and official records, it gives priority to the subjective, lived experiences of individuals. This approach emphasizes the importance of intergenerational memory, allowing communities to articulate their past through personal stories and shared experiences rather than just through formal dates.

298. (B) The tone, pauses, and emotional delivery are as crucial as factual content.
In oral history, the way a story is told is just as important as the facts it contains. The speaker's tone, pauses, and emotional delivery provide essential context and meaning to the narrative. This performative aspect ensures that the history is not just a list of events but a vivid and authentic

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reflection of the community's emotional and cultural endurance.

299. (B) It counters them by validating the perspectives of everyday individuals.
Oral history serves as a powerful counterpoint to the official versions of history often found in written documents. By validating the perspectives of everyday people, it challenges and expands the dominant narratives established by formal records. This process allows for a more democratic and comprehensive view of the past, ensuring that diverse voices and experiences are recognized as legitimate historical knowledge.

300. (A) The systematic archival of authentic voices within a dynamic oral dialogue.
When oral history is accepted as a legitimate part of folk literature, it changes how we view historical research. It transforms history into a dynamic, collectively sustained dialogue rather than a static text. This recognition ensures authentic voices and cultural struggles of communities are systematically archived within the oral tradition, expanding our understanding of how collective intellect is preserved.

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256. (B) To explain cosmic origins and sacred narratives.
Myths within folk literature serve a specific sacred function by addressing the supernatural beginnings of the world. These narratives explain divine interventions and cosmic origins, providing a framework that legitimizes both natural phenomena and social structures. By establishing these foundational stories, communities can understand their place within the broader universe through a lens of sacred and spiritual significance.

257. (D) Epics center on heroes, while myths address sacred origins.
While both genres are culturally significant, they focus on different aspects of a community's worldview. Myths primarily explore the sacred and supernatural origins of the cosmos. In contrast, epics are expansive narratives that center on the struggles and journeys of heroic figures. These heroes embody the community's ultimate virtues, bridging the gap between historical trials and cultural identity preservation.

258. (A) In ritualistic contexts meant to invoke divine benevolence.
Myths are traditionally shared during specific ritualistic events rather than casual social gatherings. The performance of these sacred narratives is intended to invoke divine benevolence and connect the community with the supernatural realm. This ritualized context underscores the importance of myths in maintaining a relationship with the divine and legitimizing the sacred foundations upon which the society is built.

259. (C) It reinforces moral codes and promotes social cohesion.
During communal gatherings, the recitation of epics plays a vital role in strengthening the social fabric. By telling the stories of cultural champions and their trials, these narratives reinforce the community's moral codes and promote social cohesion. This shared experience allows individuals to align their personal values with the collective virtues and ancestral identities celebrated in the heroic narrative.

260. (A) The boundaries between the sacred cosmos and human heroism.
Myths and epics work together to create a comprehensive narrative structure that addresses different facets of human existence. While myths focus on the sacred cosmos and divine origins, epics highlight the trials and virtues of human heroes. This dual structure allows communities to navigate the relationship between the supernatural world and the tangible historical or quasi-historical journeys of their people.

261. (D) Their perceived truthfulness and societal function.
The distinction between these two genres rests on how the audience and storyteller perceive the narrative's reality. Legends are viewed as having some basis in historical fact, whereas folk tales are explicitly recognized as fiction. This difference in perceived truthfulness dictates their societal roles, with legends anchoring communities in history and folk tales providing entertainment while teaching ethical lessons.

262. (B) As factual or quasi-factual historical accounts.
Legends are framed as historical narratives that often feature specific geographic landmarks and identifiable figures from the past. By presenting extraordinary events within a human historical context, these stories encourage the audience to view them as factual or quasi-factual. This presentation helps map the community's landscape with shared historical memory and imbues the physical environment with moral significance.

263. (C) A timeless, non-specific realm utilizing stock characters.
Unlike legends, folk tales are set in a timeless, non-specific environment not tied to any particular historical event or location. They frequently employ stock characters and magical elements to drive the narrative forward and resolve conflicts. This imaginative freedom allows folk tales to focus on delivering psychological insights and ethical lessons through a medium clearly recognized as fictional.

264. (D) To entertain while imparting ethical lessons.
Folk tales are designed to serve both an aesthetic and a pedagogical function within oral traditions. They provide amusement through

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(A) The rejection of all cross-cultural similarities across different global societies
(B) The complete abandonment of fieldwork in favor of armchair philosophical research
(C) The conclusion that culture only diffuses from India through ancient literary texts
(D) The use of contemporary non-Western societies as models for prehistoric stages

8. If an ethnographer assumes a newly discovered tribe will inevitably develop agriculture followed by industrialization, which theoretical framework are they applying?
(A) Unilinear Evolution
(B) Historical-Geographic Method
(C) Devolutionary Premise
(D) Polygenesis

9. Consider the following elements regarding Unilinear Evolution:
I. Fixed developmental stages
II. Psychic unity of mankind
III. Multiple independent trajectories
IV. Comparative method
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, III and IV
(D) I and IV only

10. A researcher notes that both isolated tribes in the Amazon and ancient Mesopotamians developed similar pottery techniques independently. This observation best supports which concept?
(A) Multilinear Evolution / Polygenesis
(B) Monogenesis
(C) Devolution
(D) The Indianist Theory

11. Which option best describes the primary difference between unilinear and multilinear evolution?
(A) Unilinear focuses on folklore, while multilinear focuses primarily on material culture
(B) Unilinear is a devolutionary theory, while multilinear is an evolutionary theory
(C) Unilinear was proposed by Murdock, while multilinear was proposed originally by Tylor
(D) Unilinear posits one universal path, while multilinear allows for distinct local paths

12. Identify the core assumptions of early evolutionary anthropology from the following statements:
I. Progress is universal
II. Societies evolve from simple to complex
III. Survivals indicate past cultural stages
IV. Culture degrades over time
V. Human minds operate similarly globally
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) II, III, IV and V
(C) I, II and IV
(D) I, III, IV and V

13. Read the following statements and select the correct option.
Statement I: Multilinear evolution rejects the idea of a single evolutionary path for all societies.
Statement II: George Murdock was a strict proponent of classical unilinear evolution.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

14. Identify the correctly matched pair.
(A) Unilinear Evolution – Franz Boas
(B) Polygenesis – Theodor Benfey
(C) Devolution – Edward B. Tylor
(D) Multilinear Evolution – Julian Steward

15. Arrange the following evolutionary stages as proposed by Lewis Henry Morgan in chronological order of development.
I. Civilization
II. Upper Savagery
III. Lower Barbarism
IV. Middle Barbarism
(A) II, III, IV, I
(B) III, II, IV, I
(C) II, IV, III, I
(D) IV, III, II, I

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16. Identify the incorrectly matched pair regarding evolutionary theory.
(A) Survivals - E.B. Tylor
(B) Multilinear evolution - James Frazer

(C) A is true but R is false.
(D) A is false but R is true.

54. Which statement correctly reflects Lord Raglan's stance on myth?
(A) Myths are accurate historical accounts of real heroes and ancient warriors
(B) Hero myths are derived from ritual dramas rather than history
(C) All myths are derived exclusively from solar phenomena and stellar events
(D) Myths are the product of individual creative genius and artistic expression

55. Which of the following is an incorrect statement regarding the Myth Ritual School?
(A) It was heavily influenced by James Frazer's work on dying and reviving gods
(B) The Cambridge Ritualists were a prominent group within this school
(C) It insists that all rituals eventually become children's games
(D) S.H. Hooke applied this theory to ancient Near Eastern myths

56. Match the scholar in List I with their specific theoretical contribution in List II.
List I: (Scholar)
P. Max Müller
Q. Lord Raglan
R. James Frazer
S. Jane Harrison
List II: (Contribution)
1. The Hero Pattern (Myth-Ritual)
2. Cambridge Ritualist
3. Solar Mythology
4. Evolutionary stages of thought
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

57. According to the Cambridge Ritualists, what was a primary cause for a myth becoming detached from its ritual?
(A) The society enters the scientific stage of intellectual and social development
(B) A king commands the ritual to stop to consolidate his political power
(C) The ritual is forgotten over time, leaving only the narrative
(D) The myth is strictly diffused to another culture via ancient trade routes

58. To analyze the myth of Osiris using the Myth-Ritual approach, a folklorist would most likely investigate:
(A) Ancient Egyptian agricultural ceremonies and kingship rites
(B) Etymological roots of the word "Osiris" in ancient Sanskrit
(C) The diffusion pattern of the myth to India via oceanic routes
(D) The biological evolution of early Egyptians in the Nile valley

59. Consider the following elements of Lord Raglan's Hero Pattern:
I. The hero's mother is a royal virgin
II. An attempt is made to kill him at birth
III. He is raised by foster parents in a far country
IV. He invents modern science
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I and III only
(D) I, II and IV

60. If a scholar argues that the story of a dragon-slayer was originally a script for a New Year festival drama, they are applying:
(A) Devolutionary theory
(B) Myth Ritual theory
(C) Indianist theory
(D) Solar Mythology

61. What is the most appropriate critique of the strict Myth Ritual Theory?
(A) It relies too heavily on linguistic analysis and comparative philology
(B) It completely ignores the existence of religion in primitive societies
(C) It assumes every myth must have originated from a ritual
(D) It only applies to European folklore found in rural peasant groups

62. Identify the scholars belonging to the Myth Ritual School from the following list:
I. Jane Harrison
II. Gilbert Murray
III. Lord Raglan

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26. Which book, published in 1871, is the primary source of E.B. Tylor's evolutionary theories?
(A) Primitive Culture
(B) The Golden Bough
(C) Ancient Society
(D) The Morphology of the Folktale

27. How does the theory of Animism define the origin of religion?
(A) The belief in multiple pantheons of gods derived from nature and celestial objects
(B) The practice of sympathetic magic to control environmental forces and outcomes
(C) The worship of solar deities specifically within ancient Indo-European societies
(D) The fundamental belief in spiritual beings or souls animating nature

28. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): E.B. Tylor considered contemporary folklore to be largely irrational.
Reason (R): He viewed folklore as 'survivals'—remnants of the primitive mind persisting in civilized society.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

29. Which statement correctly identifies Lewis Henry Morgan's contribution?
(A) He established the Historical-Geographic method to track folktale migrations
(B) He proposed that all myths are derived from the sun and celestial phenomena
(C) He categorized human evolution into Savagery, Barbarism, and Civilization
(D) He proved that folklore is the voice of the proletariat against the bourgeoisie

30. Which of the following is an incorrect statement about E.B. Tylor?
(A) He was the first Professor of Anthropology at Oxford
(B) He argued that culture is learned rather than biologically inherited
(C) He viewed human cultural evolution as moving from simple to complex
(D) He argued that European societies were exempt from evolutionary stages

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31. Match the scholars in List I with their primary theoretical approach in List II.
List I: (Concept)
P. Animism
Q. HRAF
R. Savagery
S. Cultural Universal
List II: (Attribute)
1. Cross-cultural statistical database
2. Belief in spiritual beings
3. Institution found in all cultures
4. Morgan's earliest evolutionary stage
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

32. According to Lewis Morgan, what was the primary cause triggering the transition from one evolutionary stage to the next?
(A) Diffusion of myths
(B) Technological inventions and means of subsistence
(C) Changes in religious beliefs
(D) Degeneration of elite culture

33. To trace the evolution of a society from Savagery to Barbarism using Morgan's criteria, a researcher must look for mastery of which competency?
(A) Development of a phonetic alphabet
(B) Invention of pottery
(C) Writing systems
(D) Solar worship

34. Consider the following technological milestones:
I. Use of fire
II. Invention of the bow and arrow
III. Invention of pottery
IV. Development of the steam engine
Which of the above were crucial in Lewis Morgan's evolutionary stages?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I and IV only

(D) Statement I is incorrect but Statement II is correct

89. Identify the correctly matched pair regarding devolutionary approaches.
(A) Elitist approach - Karl Marx
(B) Gesunkenes Kulturgut - Alan Dundes
(C) Marxist approach - Jack Zipes
(D) Indianist Theory - Hans Naumann

90. Read the following case and answer the question that follows:
A folklorist analyzes how traditional peasant tales have been sanitized and commercialized by major animation studios to serve capitalist ideologies. This is an example of which theoretical approach?
(A) Marxist Devolution
(B) Elitist Devolution
(C) Solar Mythology
(D) Polygenesis

91. Identify the incorrectly matched pair.
(A) Devolutionary Premise - Alan Dundes
(B) Gesunkenes Kulturgut - Hans Naumann
(C) Marxist Devolution - Jack Zipes
(D) Elitist Devolution - E.B. Tylor

92. All of the following concepts are associated with the Elitist Devolutionary theory EXCEPT:
(A) Hans Naumann
(B) Utopian voice of the proletariat
(C) Sunken Cultural Goods
(D) Lower classes imitating upper classes

93. What term did Hans Naumann use to describe folklore in his elitist theory?
(A) Elementargedanken
(B) Survivals
(C) Gesunkenes Kulturgut
(D) Urform

94. Define 'Gesunkenes Kulturgut'.
(A) Cultural traits that have evolved from simple to complex social structures
(B) Myths that involve water deities exclusively within ancient civilizations
(C) The universal psychological archetypes shared by all humans everywhere
(D) Cultural goods that filtered from the elite to the lower classes

95. Which statement correctly represents the Elitist approach to folklore?
(A) The "folk" are uncreative and preserve remnants of high culture
(B) The "folk" are highly creative and constantly invent new folk traditions
(C) Folklore is a weapon used by the lower classes to overthrow the elite
(D) All folklore originates from biological evolution and genetic inheritance

96. Which of the following statements about Marxist folklore theory is incorrect?
(A) It sees folklore as containing the aspirations of the lower classes
(B) It argues that the elite class produces all original folklore
(C) It often critiques the Walt Disney sanitization of fairy tales
(D) Jack Zipes is a prominent scholar in this tradition

97. Read the following case and answer the question that follows:
A scholar finds that rural peasants are singing a distorted version of an aria originally composed for a royal 18th-century opera. Which theory best explains this specific phenomenon?
(A) Myth-Ritual Theory
(B) Gesunkenes Kulturgut (Elitist Devolution)
(C) Marxist Devolution
(D) Unilinear Evolution

98. What is the most appropriate critique of Hans Naumann's theory of Gesunkenes Kulturgut?
(A) It ignores the upward flow where elites borrow from folk traditions
(B) It overestimates the creativity of the folk within rural peasant groups
(C) It relies too heavily on psychological archetypes and universal symbols
(D) It only applies to material culture like pottery, tools, and weapons

99. Read the following statements and select the correct option.
Statement I: According to Marxist folklorists, authentic folklore is fundamentally anti-capitalist or utopian.
Statement II: The "culture industry" is viewed by Marxists as a positive force that enhances

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45. Which of the following is a correct statement about James Frazer's evolutionary framework?
(A) He argued that human thought evolved from Science to Religion to Magic
(B) He believed that magic and science were entirely unrelated to each other
(C) He argued that thought evolved from Magic to Religion to Science
(D) He asserted that religion precedes magic in the early evolutionary stages

46. Which of the following statements about Frazer's Laws of Magic is incorrect?
(A) Homeopathic magic is based on the Law of Similarity
(B) Contagious magic is based on the Law of Contact
(C) The Law of Similarity posits that "like produces like"
(D) Voodoo dolls are examples of Contagious magic

47. Read the following case and answer the question that follows:
A farmer discovers a strange stone resembling a potato and plants it in his field, believing its shape will yield a larger crop. According to Frazer, this is an application of:
(A) Homeopathic (imitative) magic
(B) Contagious magic
(C) Animistic religion
(D) Devolution

48. What is the most appropriate description of 'Contagious Magic' in Frazer's theory?
(A) Magic that spreads like a disease among large groups of tribal populations
(B) Magic based on things once in contact influencing each other
(C) Magic based on visual similarity between an object and a desired outcome
(D) Magic strictly associated with solar myths and celestial movements of the sun

49. Read the following statements and select the correct option.
Statement I: According to Frazer, magic represents a false science because it assumes laws of nature that do not actually exist.
Statement II: Frazer believed that when magic failed, early humans turned to religion to appease unseen powers.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

50. Applying Frazer's stages of thought, a society that relies primarily on propitiating deities through prayer to change the weather is in the stage of:
(A) Religion
(B) Magic
(C) Science
(D) Savagery

51. Who among the following is widely associated with the Myth Ritual Theory?
(A) Max Müller
(B) Theodor Benfey
(C) Jane Ellen Harrison
(D) Hans Naumann

52. How does the Myth Ritual Theory define the relationship between myth and ritual?
(A) Myth and ritual evolve entirely independently of each other in most cultures
(B) Myth is the primary source from which all rituals are derived over time
(C) Myth is a degraded form of historical facts preserved through oral tradition
(D) Myth is the spoken correlative of the acted ritual

53. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Myth Ritualists argue that myths cannot be fully understood without knowing their corresponding rituals.
Reason (R): They believe that myths originated specifically to explain or accompany seasonal or royal rituals.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.

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(C) Ancient Society - Lewis H. Morgan
(D) Cross-cultural survey - George Murdock

17. All of the following are associated with the concept of unilinear evolution EXCEPT:
(A) Lewis Henry Morgan
(B) Theodor Benfey
(C) E.B. Tylor
(D) James Frazer

18. What specific term did E.B. Tylor use to describe cultural traits that have lost their original function but are retained in modern society?
(A) Survivals
(B) Elementargedanken
(C) Gesunkenes Kulturgut
(D) Urform

19. Define 'Cultural Universals' as utilized in the cross-cultural approaches of George Murdock.
(A) Traits that originate strictly from a single ancient civilization in the Near East
(B) Myths that involve solar deities exclusively within Indo-European language groups
(C) Elements, patterns, or traits that are common to all human cultures worldwide
(D) Folklore items that have devolved into children's games over several generations

20. Which statement correctly represents E.B. Tylor's view on folklore?
(A) Folklore is the highest achievement of civilization's intellectual progress
(B) Folklore is a modern invention of capitalism designed to pacify the masses
(C) Folklore strictly diffuses from Egyptian origins through maritime trade routes
(D) Folklore consists of irrational survivals from savage stages of development

21. Which statement regarding George Murdock is incorrect?
(A) He founded the Human Relations Area Files (HRAF)
(B) He utilized statistical methods to study cultural traits
(C) He strictly adhered to the unilinear evolutionary model of Lewis Morgan
(D) He studied cross-cultural family and kinship structures

22. Read the following case and answer the question that follows:
A folklorist documents a rural community practicing a harvest ritual involving a corn doll. The community no longer knows why they do it, stating "it's just tradition." Under Tylorian theory, how should this be analyzed?
(A) As an active scientific practice within a contemporary medical framework
(B) As a cultural survival from a previous animistic stage of development
(C) As an instance of multilinear convergence driven by ecological necessity
(D) As a clear case of Marxist devolution caused by industrial commodification

23. What is the most appropriate criticism of classical unilinear evolutionary theory?
(A) It relies too heavily on detailed ethnographic fieldwork among urban populations
(B) It overemphasizes the role of cultural diffusion from a single point of origin
(C) It completely ignores the concept of progress in human social organizations
(D) It is inherently ethnocentric, placing Western civilization at the pinnacle

24. Read the following statements and select the correct option.
Statement I: E.B. Tylor's concept of 'survivals' was used to reconstruct earlier stages of human cultural evolution.
Statement II: Survivals were seen as living fossils of past behaviors.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

25. If a modern superstition is analyzed as a remnant of ancient magical thinking, which conceptual framework is being applied?
(A) Solar Mythology
(B) Psychic Unity
(C) Doctrine of Survivals
(D) Heliolithic Theory

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IV. Theodor Benfey
V. Max Müller
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III, IV and V
(C) I, III and V
(D) I, II, III and IV

63. Read the following statements and select the correct option.
Statement I: The Myth Ritual School posits that the myth is the "thing said" and the ritual is the "thing done."
Statement II: Max Müller was the founder of the Myth Ritual School.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

64. Identify the correctly matched pair.
(A) Solar Mythology – Jane Harrison
(B) Myth Ritual Theory – S.H. Hooke
(C) Primitive Culture – Lord Raglan
(D) Devolution – Sir James Frazer

65. Arrange the following evolutionary sequence of human reasoning as posited by James Frazer in the correct order:
I. Science
II. Religion
III. Magic
(A) III, II, I
(B) I, II, III
(C) II, III, I
(D) III, I, II

66. Identify the incorrectly matched pair regarding theoretical schools.
(A) Historical Geographic Method - Solar origins
(B) Cambridge Ritualists - Myth from Ritual
(C) Comparative Philology - Language origin of myth
(D) Unilinear Evolution - Fixed cultural stages

67. Which of the following theorists is NOT considered a Myth Ritualist?
(A) Jane Harrison
(B) Lord Raglan
(C) Julius Krohn
(D) S.H. Hooke

68. Who was the primary proponent of Solar Mythology?
(A) Wilhelm Grimm
(B) E.B. Tylor
(C) Antti Aarne
(D) Max Müller

69. Define the fundamental premise of 'Solar Mythology' as proposed by Max Müller.
(A) Myths are accurate astronomical records of ancient celestial observations
(B) Myths evolved strictly from moon worship within nomadic tribal groups
(C) Myths result from a "disease of language" regarding solar phenomena
(D) Myths are the product of an elite class controlling the peasant masses

70. Which statement correctly describes Max Müller's methodological approach?
(A) He used ethnographic fieldwork to interview indigenous tribes in the Americas
(B) He relied on Comparative Philology and texts like the Rig Veda
(C) He used statistical mapping to track tale diffusion across the European continent
(D) He analyzed material culture rather than sacred texts or literary sources

71. Which statement regarding Solar Mythology is incorrect?
(A) It suggests gods originated as personifications of natural forces and events
(B) It heavily influenced 19th-century studies of folklore and oral traditions
(C) It argued that Red Riding Hood's wolf represented the sun swallowed by night
(D) It is widely accepted by modern folklorists as an absolute origin

72. Read the following case and answer the question that follows:
A 19th-century scholar analyzes a myth where a golden-haired hero slays a dark serpent. He

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concludes the hero is the Sun and the serpent is the Night. This scholar is practicing:
(A) Solar Mythology
(B) Myth-Ritualism
(C) Marxist Devolution
(D) The Finnish Method

73. What is the most appropriate description of Müller's "disease of language" concept?
(A) Ancient humans lacked the vocabulary to speak complex abstract thoughts
(B) Myths are corrupted historical texts caused by poor ancient translations
(C) Nature terms lost their meaning and became gods or heroes
(D) Folklore is a linguistic disorder found in primitive and savage societies

74. Read the following statements and select the correct option.
Statement I: Comparative Philology compared the structures of Indo-European languages to reconstruct ancient mythologies.
Statement II: Max Müller believed that the mythological stage of language was characterized by high abstraction and scientific clarity.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

75. If Max Müller were to analyze the Greek myth of Daphne (who turns into a laurel tree to escape Apollo), what etymological root would he most likely investigate?
(A) Roots linking Daphne to ancient fertility rituals in the Mediterranean
(B) Roots linking Daphne to water deities and agricultural irrigation systems
(C) Roots indicating a diffusion from Egypt through ancient maritime travel
(D) Roots linking Daphne to the dawn (Sanskrit 'Ahanâ')

76. Who wrote the influential essay "The Devolutionary Premise in Folklore Theory"?
(A) Jack Zipes
(B) Alan Dundes
(C) Richard Dorson
(D) Dan Ben-Amos

77. How does the "Devolutionary Premise" define the trajectory of folklore?
(A) Folklore is constantly improving and becoming more complex over time
(B) Folklore evolves parallel to technological advancement in all societies
(C) Folklore is fundamentally decaying or dying as civilization advances
(D) Folklore strictly migrates from east to west through migratory patterns

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78. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Many 19th-century folklore collectors urgently gathered materials, believing traditions would soon disappear forever.
Reason (R): The devolutionary premise instilled a sense of panic that authentic folklore was decaying due to modern industrialization.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

79. Which statement correctly identifies a consequence of the devolutionary premise in early folklore studies?
(A) Collectors focused on rural peasants, ignoring urban traditions
(B) Folklorists believed new folklore was created in modern industrial cities
(C) Folklorists abandoned historical texts in favor of contemporary fieldwork
(D) Theorists assumed folklore would eventually replace science and logic

80. Which of the following statements about the devolutionary premise is incorrect?
(A) It assumes that the "golden age" of folklore existed in the distant past
(B) Alan Dundes supported the devolutionary premise as an absolute truth

(C) It suggests that oral tradition is inherently flawed and prone to decay
(D) It shaped the romantic nationalist view of rescuing a dying national soul

81. Match the concepts in List I with their corresponding descriptions in List II.
List I: (Concepts)
P. Evolution
Q. Devolution
R. Diffusion
S. Polygenesis
List II: (Description)
1. Decay of cultural forms over time
2. Independent invention in multiple places
3. Spread of traits from one culture to another
4. Development from simple to complex
(A) P-4, Q-1, R-3, S-2
(B) P-1, Q-2, R-4, S-3
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

82. What was the primary cause for Alan Dundes critiquing the devolutionary premise?
(A) To argue that folklore is a dynamic, living process
(B) To prove that folklore originated in Egypt through maritime diffusion
(C) To support the unilinear evolution theory proposed by Lewis Morgan
(D) To show that only elites produce folklore through literary traditions

83. To critically evaluate a folklorist who claims "true folklore no longer exists today," one must understand which theoretical bias?
(A) The Evolutionary Bias
(B) The Polygenetic Bias
(C) The Devolutionary Premise
(D) The Indianist Bias

84. Consider the following elements regarding the Devolutionary Premise:
I. Nostalgia for a lost past
II. Belief in the inevitable decay of tradition
III. Focus on contemporary, urban folklore creation
IV. View of folklore as fragments of a greater whole
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I and IV only

85. A modern scholar notices people sharing internet memes and recognizes them as modern folklore. This scholar is actively rejecting which theory?
(A) Polygenesis
(B) Convergence
(C) Devolutionary Premise
(D) Parallelism

86. Which option best explains why Marxist and Elitist theories are both considered types of Devolutionary theories?
(A) Both believe folklore originated in India through ancient Sanskrit texts
(B) Both argue that folklore degrades from a previously pure state
(C) Both assert that folklore evolves into higher scientific and logical forms
(D) Both were founded by Hans Naumann within the German nationalist school

87. Consider the following concepts associated with Marxist Devolutionary Theory:
I. Folklore as the voice of the oppressed
II. Culture industry degrades authentic folklore
III. Folklore is sunken elite goods
IV. Folklore contains utopian impulses
V. Capitalism commodifies folk traditions
Which of the above statement(s) is/are correct?
(A) I, II, IV and V
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, III and V

88. Read the following statements and select the correct option.
Statement I: The Marxist approach views folktales as expressions of class struggle.
Statement II: Marxist folklorists argue that modern mass media preserves the revolutionary potential of folklore perfectly.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect

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35. Applying Morgan's theory, a society that has developed a phonetic alphabet and writing is classified as being in which stage?
(A) Upper Barbarism
(B) Lower Savagery
(C) Civilization
(D) Middle Savagery

36. Which option best represents Tylor's primary motive for studying folklore?
(A) To preserve national identity against foreign cultural imperialistic forces
(B) To prove that magic is superior to science in primitive social organizations
(C) To demonstrate the Egyptian origin of all culture through maritime diffusion
(D) To reconstruct the early history and evolution of human thought

37. Identify the concepts associated with George Murdock's work from the following list:
I. Cross-cultural research
II. Unilinear sequence
III. Cultural universals
IV. Multilinear approach
V. Statistical correlation
Which of the above statement(s) is/are correct?
(A) I, III, IV and V
(B) I, II, III and V
(C) II, III, IV and V
(D) I, II, IV and V

38. Read the following statements and select the correct option.
Statement I: Lewis Morgan believed that human societies universally progressed through identical technological stages.
Statement II: Morgan's evolutionary framework heavily influenced Karl Marx and Friedrich Engels.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

39. Identify the correctly matched pair.
(A) George Murdock – The Golden Bough
(B) E.B. Tylor – Elementargedanken
(C) James Frazer – Primitive Culture
(D) Lewis Morgan – Ancient Society

40. Arrange the following proposed stages of religious evolution by E.B. Tylor in the correct chronological order:
I. Polytheism
II. Animism
III. Monotheism
(A) II, I, III
(B) I, II, III
(C) III, II, I
(D) II, III, I

41. Identify the incorrectly matched pair.
(A) Tylor - Survivals
(B) Morgan - Savagery to Civilization
(C) Frazer - Multilinear Evolution
(D) Murdock - Human Relations Area Files

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42. Which of the following is an exception to the common traits of 19th-century evolutionary theory?
(A) Heavy reliance on participant observation fieldwork
(B) Assumption of progress through developmental stages
(C) Use of the comparative method across diverse cultures
(D) The concept of psychic unity among all human groups

43. Who authored the monumental comparative study of religion and magic titled 'The Golden Bough'?
(A) E.B. Tylor
(B) Lewis Morgan
(C) George Murdock
(D) James Frazer

44. Define 'Sympathetic Magic' as described by James Frazer.
(A) Magic strictly performed by sympathetic individuals within a tribal community
(B) The belief that things act on each other through a secret sympathy
(C) The modern revival of magical practices in contemporary industrial societies
(D) Magic used only to cure diseases through the manipulation of spiritual forces

authentic folklore.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

100. Analyzing how fairy tales were rewritten in the 19th century to teach bourgeois morals to children is a typical methodology of:
(A) The Finnish School
(B) Egyptian Diffusionist School
(C) Solar Mythology
(D) Marxist Devolutionary approach

101. What does 'Monogenesis' signify in diffusion theories?
(A) The independent invention of traits in multiple locations
(B) The biological inheritance of myths
(C) A single origin point from which a cultural trait spreads
(D) The decay of a single trait over time

102. Define the general concept of Cultural Diffusion.
(A) The process by which cultural traits are independently invented globally
(B) The spread of cultural items between individuals or cultures
(C) The natural biological evolution of human thought across many generations
(D) The restriction of culture to elite classes within a feudal hierarchy

103. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Diffusionists reject the strict psychic unity of mankind proposed by early evolutionists.
Reason (R): Diffusionists argue that human inventiveness is rare and that most cultural traits are borrowed from elsewhere.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

104. Which of the following statements correctly identifies Theodor Benfey's primary contribution to folklore?
(A) He proposed the Indianist Theory in his translation of the Panchatantra
(B) He founded the Egyptian Diffusion School based on pyramid architecture
(C) He developed the Historical-Geographic method to find the Finnish Urform
(D) He proved that folklore is the product of multilinear cultural evolution

105. Which of the following statements about Benfey's Migration Theory is incorrect?
(A) It posited that most European fairy tales originated in India
(B) It suggested tales spread to Europe via oral and literary traditions
(C) It argued that all tales originated in ancient Egypt
(D) It claimed that Buddhism and Islam played major roles in the transmission of tales

106. Match the specific diffusion theory in List I with its core assertion in List II.
List I: (Diffusion Theory)
P. Monogenesis
Q. Indianist Theory
R. Egyptian School
S. Historical-Geographic
List II: (Core Assertion)
1. Tales originated in India and migrated
2. All higher culture originated in Egypt
3. Reconstructing the life history of a tale
4. Single origin for a specific cultural trait
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-3, Q-1, R-4, S-2

107. According to Benfey, what historical factor heavily facilitated the spread of Indian animal tales to the West?
(A) The expansion of the Roman Empire into India during the classical period
(B) The transatlantic slave trade between the African and American continents
(C) The colonization of India by the British

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(D) Adolf Bastian

127. Define 'Psychic Unity' in the context of polygenetic theories.
(A) The premise that similar minds produce similar cultural responses
(B) The belief that all humans share a single global religion from the past
(C) The theory that folklore spreads exclusively through telepathic contact
(D) The belief that primitive minds are biologically distinct from modern ones

128. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Polygenesis theorists explain cross-cultural similarities in folklore without needing to prove historical contact.
Reason (R): They rely on the concept of psychic unity, suggesting identical tales can be independently invented in different parts of the world.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

129. Which statement correctly distinguishes between Elementargedanken and Völkergedanken in Bastian's theory?
(A) Elementargedanken are German myths; Völkergedanken are Indian myths
(B) Elementargedanken are universal; Völkergedanken are local expressions
(C) Elementargedanken relate to elite culture; Völkergedanken relate to peasants
(D) Elementargedanken are rituals; Völkergedanken are spoken myths or tales

130. Which of the following statements about polygenesis is incorrect?
(A) It relies heavily on the assumption of cultural diffusion from a single source
(B) It literally translates to "many origins"
(C) It is often used to explain why disparate cultures have similar flood myths
(D) It aligns closely with the concept of multilinear evolution

131. Match the German terms in List I with their English theoretical equivalents as used by Bastian in List II.
List I: (German Terms)
P. Elementargedanken
Q. Völkergedanken
R. Gesunkenes Kulturgut
S. Volksgeist
List II: (English Equivalents)
1. National Soul / Spirit of the Folk
2. Elementary/Universal Ideas
3. Sunken Cultural Goods
4. Folk/Local Ideas
(A) P-2, Q-4, R-3, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

132. How does polygenesis fundamentally challenge the Historical-Geographic (Finnish) method?
(A) Polygenesis proves that there is no such thing as folklore in any culture
(B) Polygenesis relies entirely on linguistic etymology and Sanskrit studies
(C) Polygenesis focuses only on modern internet lore and urban superstitions
(D) Polygenesis argues identical variants can be independently invented

133. If an anthropologist finds that isolated cultures in both Alaska and Australia use a similar type of throwing stick, and concludes it was due to similar environmental pressures rather than contact, they are applying:
(A) Devolution
(B) Monogenesis
(C) Convergence / Polygenesis
(D) Indianist Theory

134. Consider the following concepts related to Polygenetic Theories:
I. Multiple independent origins
II. Psychic unity of mankind
III. Monogenetic Urform
IV. Convergence
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, III and IV

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117. Which of the following is NOT an assertion of the Egyptian School of diffusion (Smith and Perry)?
(A) Early humans were completely uninventive regarding cultural development
(B) Agriculture and metallurgy were invented only once within ancient Egypt
(C) Humans possess the innate psychic unity to invent things independently
(D) Culture spread globally via the migrations of the "Children of the Sun"

118. What term is commonly used synonymously with the Egyptian School of Diffusion?
(A) The Völkergedanken Theory
(B) The Heliolithic Theory
(C) The Devolutionary Theory
(D) The Marxist Theory

119. Define the primary goal of the 'Historical-Geographic Method' (Finnish School).
(A) To prove that all folklore originated in Finland during the Iron Age
(B) To analyze the psychological meaning of fairy tales for young children
(C) To map the biological evolution of the Finnish people over many centuries
(D) To reconstruct the 'life history' and 'Urform' of a folktale

120. Which statement correctly identifies the founders of the Finnish School?
(A) Julius Krohn and Kaarle Krohn
(B) Max Müller and Theodor Benfey
(C) Jacob and Wilhelm Grimm
(D) E.B. Tylor and James Frazer

121. Which of the following statements about the Finnish School is incorrect?
(A) It is also known as the Historical-Geographic Method
(B) Antti Aarne developed the Tale Type Index as part of this method
(C) It actively rejects the concept of monogenesis
(D) It relies on collecting as many variants of a tale as possible

122. Read the following case and answer the question that follows:
A folklorist gathers 500 variants of "Cinderella" from different countries, maps them geographically, and analyzes them chronologically to find the original 10th-century Chinese version. This is an application of:
(A) Historical-Geographic Method
(B) Myth-Ritual Theory
(C) Psychic Unity
(D) Solar Mythology

123. What is the most appropriate translation/ meaning of the term 'Urform' in the context of the Finnish School?
(A) The final, degraded form of a tale found in modern industrial cities
(B) A tale type that involves magic and supernatural elements in its plot
(C) An elite cultural good that has sunken into the rural peasant classes
(D) The original, archetypal form of a folktale before it changed

124. Read the following statements and select the correct option.
Statement I: The Historical-Geographic method requires breaking down a tale into its constituent traits or motifs to trace its variations.
Statement II: Kaarle Krohn applied this method exclusively to material culture like pottery and weapons.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

125. To utilize the Historical-Geographic method effectively, what primary tool must a folklorist consult first to identify the tale's widespread variants?
(A) The Human Relations Area Files
(B) The Rig Veda
(C) The Aarne-Thompson Tale Type Index
(D) The Golden Bough

126. Who originally coined the concept of "Psychic Unity of Mankind"?
(A) Theodor Benfey
(B) Hans Naumann
(C) Franz Boas

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(D) Scientific reasoning

161. What is the most appropriate distinction between Magic and Religion in Frazer's framework?
(A) Magic relies on appeasing conscious deities; religion relies on laws
(B) Magic commands unseen forces; religion propitiates conscious deities
(C) Magic is evolutionary, whereas religion is fundamentally devolutionary
(D) Magic is found only in civilization; religion only in savage stages

162. Identify the core components of the Myth Ritual Theory from the following list:
I. Ritual precedes myth
II. Myth is the script of the ritual
III. Myths originate from dreams
IV. Cambridge Ritualists championed this
V. All myths are solar in origin
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) II, III and V
(C) I, III and IV
(D) I, II, IV and V

163. Read the following statements and select the correct option.
Statement I: Solar Mythology argues that almost all mythological heroes are metaphors for the sun.
Statement II: Max Müller's theory of Solar Mythology was universally accepted by all 20th-century folklorists without critique.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

164. Identify the correctly matched pair regarding myth theories.
(A) Dying and Reviving God - Alan Dundes
(B) Hero Pattern - James Frazer
(C) Elementargedanken - Jane Harrison
(D) Disease of Language - Max Müller

165. Read the following case and answer the question that follows:
A researcher observes that the story of a dying god correlates perfectly with the annual harvest cycle and the physical reaping of crops. The researcher concludes the story was invented merely to explain this harvest ritual. This logic is strictly tied to:
(A) Comparative Philology
(B) Monogenesis
(C) Myth Ritual Theory
(D) Devolution

166. Identify the incorrectly matched pair.
(A) Max Müller - Sanskrit studies
(B) S.H. Hooke - Heliolithic Theory
(C) Lord Raglan - 22-point Hero pattern
(D) Jane Harrison - Themis (Greek religion)

167. Which of the following theorists is considered the primary antagonist to Max Müller's Solar Mythology in late 19th-century Britain?
(A) Theodor Benfey
(B) Julius Krohn
(C) Adolf Bastian
(D) Andrew Lang

168. Who popularized the term 'Devolutionary Premise' in his critique of folklore theory?
(A) Alan Dundes
(B) Richard Dorson
(C) Jack Zipes
(D) Hans Naumann

169. Define 'Culture Industry' as applied in Marxist folklore devolution theory.
(A) The organic creation of folklore by urban workers in factory settings
(B) The ancient guild systems of medieval Europe and their trade secrets
(C) Mass-produced culture that sanitizes and commodifies folk traditions
(D) The statistical database created by Murdock for cross-cultural analysis

170. Which statement correctly encapsulates the Elitist Devolutionary perspective on folksongs?
(A) Folksongs are simply discarded art songs of the aristocracy
(B) Folksongs are original creations of the peasant class in rural areas
(C) Folksongs are revolutionary anthems used

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(D) I and II only

135. A psychoanalytical folklorist like Carl Jung uses the concept of "archetypes" to explain why similar myths appear globally. Jung's approach is most theoretically parallel to which classical concept?
(A) Benfey's Migration Theory
(B) Smith's Heliolithic Theory
(C) Naumann's Gesunkenes Kulturgut
(D) Bastian's Psychic Unity and Elementargedanken

136. What is the most appropriate definition of 'Convergence' in cultural theory?
(A) Unrelated cultures independently developing similar cultural traits
(B) When two related cultures diverge from a single common ancestor over time
(C) When a cultural trait degrades over time through industrialization processes
(D) When myth and ritual finally separate into distinct categories of thought

137. Identify the concepts related to Adolf Bastian's framework from the following list:
I. Elementargedanken
II. Völkergedanken
III. Psychic Unity
IV. Geographical provinces of culture
V. Migration from India
Which of the above statement(s) is/are correct?
(A) I, II, III and IV
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

138. Read the following statements and select the correct option.
Statement I: Parallelism implies that cultures independently follow similar sequences of development.
Statement II: Convergence and Parallelism both support the core premise of strict Monogenesis.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

139. Identify the correctly matched pair regarding cultural development theories.
(A) Parallelism – Spread of a single trait from Egypt
(B) Monogenesis – Multiple independent origins
(C) Devolution – Progress from simple to complex
(D) Convergence – Cultures becoming similar despite different origins

140. Read the following case and answer the question that follows:
A 19th-century nationalist claims that their nation's folklore is completely unique and stems directly from the ancient, pure soul of their specific peasantry, fundamentally tied to their landscape. This ideology aligns with:
(A) Heliolithic Diffusion
(B) Romantic Nationalism
(C) Elitist Devolution
(D) Marxist Critique

141. Identify the incorrectly matched pair.
(A) Johann Gottfried von Herder – Volksgeist
(B) Brothers Grimm – Romantic Nationalism
(C) Theodor Benfey – Convergence
(D) Adolf Bastian – Psychic Unity

142. All of the following are characteristics of Romantic Nationalism in folklore EXCEPT:
(A) Viewing the peasantry as the true carriers of national identity
(B) The concept of 'Volksgeist' or national soul
(C) The use of folklore to justify nation-building and linguistic boundaries
(D) The belief that folklore is a modern, cosmopolitan, urban phenomenon

143. Who is credited with coining the concept of 'Volksgeist' (spirit of the people)?
(A) Johann Gottfried von Herder
(B) Max Müller
(C) Alan Dundes
(D) James Frazer

144. Define the role of the 'folk' within the framework of Romantic Nationalism.

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Empire in the modern era
(D) Transmission through Islamic scholars and the spread of Buddhism

108. To apply the Indianist theory, a scholar tracing a European fable about a clever animal must look for its earliest literary parallel in which text?
(A) The Iliad
(B) The Panchatantra
(C) The Book of the Dead
(D) The Kalevala

109. Consider the following scholars:
I. Theodor Benfey
II. Grafton Elliot Smith
III. W.J. Perry
IV. Adolf Bastian
Which of the above are historically associated with radical diffusionist theories (Monogenesis)?
(A) I, II and III
(B) II, III and IV
(C) I, II and IV
(D) I and III only

110. A researcher finds identical complex weaving patterns in two distinct cultures separated by an ocean. A diffusionist (monogenesis) would argue that:
(A) Both cultures independently invented the pattern due to brain structures
(B) Both cultures developed it through fixed unilinear evolutionary stages
(C) The pattern is a biologically inherited archetype found in all humans
(D) One culture learned it from the other through contact or migration

111. Which option best differentiates Benfey's theory from the Egyptian School's theory?
(A) Benfey focused on India, while the Egyptian School focused on Egypt
(B) Benfey argued for polygenesis, while the Egyptian School argued for monogenesis
(C) Benfey was a multilinear evolutionist, while the Egyptian School were unilinear
(D) Benfey focused on material culture, while the Egyptian School focused on texts

112. Consider the following elements of Benfey's Indianist Theory:
I. Origin of tales in India
II. Spread via literary translations
III. Spread via oral transmission
IV. Universal independent invention
V. The Panchatantra as a key source
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

113. Read the following statements and select the correct option.
Statement I: The Indianist theory suggests that almost all folktales found in Europe have a monogenetic origin in ancient India.
Statement II: Theodor Benfey believed that animal fables were primarily spread to the West by Native Americans.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

114. Identify the correctly matched pair.
(A) Pan-Egyptian Theory - Grafton Elliot Smith
(B) Indianist Theory - W.J. Perry
(C) Polygenesis - Theodor Benfey
(D) Animism - Julius Krohn

115. Read the following case and answer the question that follows:
A 1920s anthropologist argues that the Mayan pyramids and Egyptian pyramids cannot be a coincidence and must imply that ancient Egyptians traveled to the Americas. This anthropologist belongs to:
(A) The Finnish School
(B) The Marxist Devolutionary School
(C) The Heliolithic / Egyptian School
(D) The Multilinear Evolution School

116. Identify the incorrectly matched pair regarding the Diffusionist schools.
(A) Heliolithic Theory - Egyptian School
(B) Migration Theory - Indianist School
(C) Historical Geographic - Finnish School
(D) Psychic Unity - Monogenetic School

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Answer the question by selecting the appropriate option.

Assertion (A): E.B. Tylor's concept of 'survivals' was crucial for establishing folklore as an academic discipline.

Reason (R): It provided a theoretical justification for studying the seemingly irrational customs of peasants as valuable data for reconstructing human history.

(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

154. Which statement correctly identifies a key difference between Morgan and Tylor?
(A) Morgan focused on strict stages; Tylor on the evolution of thought
(B) Tylor focused on technological stages, while Morgan focused on religion
(C) Morgan was a diffusionist, whereas Tylor was a strict unilinear evolutionist
(D) Morgan rejected the psychic unity of mankind and the comparative method

155. Which of the following statements about George Murdock's multilinear approach is incorrect?
(A) He rejected the unilinear assumption that all cultures must pass through identical stages
(B) He used the Human Relations Area Files to test hypotheses
(C) He looked for statistical correlations between different cultural traits (e.g., kinship and residence rules)
(D) He argued that culture universally devolves into lower forms

156. Match the evolutionary concept in List I to its defining feature in List II.

List I: (Evolutionary Concept)
P. Animism
Q. Multilinear Evolution
R. Survivals
S. Savagery

List II: (Defining Feature)
1. Adaptation to distinct environments
2. Belief in spirits
3. Lowest stage in Morgan's hierarchy
4. Cultural remnants of the past

(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

157. What was a primary effect of the publication of Frazer's 'The Golden Bough' on the broader literary world?
(A) It proved the strict historical existence of King Arthur in Camelot
(B) It stopped all folklore collecting in England due to religious backlash
(C) It influenced modernist literature like T.S. Eliot's 'The Waste Land'
(D) It validated the Egyptian diffusion theory proposed by Grafton Smith

158. To classify a cultural practice as a 'survival' according to Tylor, a researcher must demonstrate that the practice:
(A) Was newly invented within the last decade by the modern culture industry
(B) Originated specifically in India and migrated through Buddhist texts
(C) Is actively used for practical scientific purposes in modern laboratories
(D) Has lost its original meaning but continues by force of habit

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159. Consider the following elements of James Frazer's understanding of Magic:
I. Sympathetic Magic
II. Homeopathic Magic
III. Contagious Magic
IV. Animistic worship of spirits

Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, II and IV
(D) I and III only

160. Read the following case and answer the question that follows:

A contemporary sports fan wears a "lucky jersey" without washing it during the playoffs because their team won when they first wore it. Frazer would classify this thought process as:

(A) Religion
(B) Contagious Magic
(C) Solar Mythology

(A) They are seen as a degraded class that corrupts high culture over time
(B) They are revered as the pure repository of the nation's ancient essence
(C) They are viewed as identical to primitive savages with irrational survivals
(D) They are the bourgeois class creating capitalism through industrial means

145. Which statement correctly connects the Grimm Brothers to Romantic Nationalism?
(A) They collected tales to prove that all European culture came from Egypt
(B) They sought to uncover the German 'Volksgeist' through peasant stories
(C) They believed folklore was a tool of capitalist oppression and control
(D) They used the Historical-Geographic method to find the Urform in Finland

146. Which of the following statements about Romantic Nationalism's manifestation in folklore is incorrect?
(A) It was entirely devoid of political motivations
(B) It spurred massive folklore collection efforts across 19th-century Europe
(C) It often led to the editing and sanitizing of tales to fit a bourgeois national ideal
(D) It heavily influenced the establishment of national identities in places like Finland and Germany

147. Read the following case and answer the question that follows:
A linguist in the 1800s collects rural songs and uses them to argue that their ethnic group deserves an independent nation-state because they possess a unique, ancient culture. This is a manifestation of:
(A) Monogenesis
(B) Unilinear Evolution
(C) Romantic Nationalism
(D) The Myth-Ritual School

148. What is the most appropriate criticism of the Romantic Nationalist approach to folklore?
(A) It relies too heavily on mathematical statistics and computer modeling
(B) It insists that all human cultures are completely identical globally
(C) It refuses to study oral traditions in favor of written literary texts
(D) It romanticizes the peasantry and obscures their harsh living conditions

149. Read the following statements and select the correct option.
Statement I: Romantic Nationalism views folklore as the organic expression of a specific nation's unique soul.
Statement II: This ideology was completely irrelevant to the political unifications of Germany and Italy in the 19th century.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

150. When Elias Lönnrot compiled Finnish folk poetry into the national epic "Kalevala," he was primarily driven by the theoretical framework of:
(A) Marxist Devolution
(B) Romantic Nationalism
(C) Solar Mythology
(D) Pan-Egyptian Diffusion

151. Who is best known for combining evolutionary theory with cross-cultural statistical analysis?
(A) E.B. Tylor
(B) Lewis H. Morgan
(C) Sir James Frazer
(D) George Murdock

152. Define the core premise of the 'Animism' theory of religion.
(A) Religion originated from dreams and the concept of an indwelling soul
(B) Religion began with the worship of animals within nomadic tribal groups
(C) Religion is a degraded form of ancient science and logical reasoning
(D) Religion was invented by the elite to control the peasant masses

153. The following question consists of two statements — Assertion (A) and Reason (R).

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in proletarian class struggles
(D) Folksongs have their origins purely in ancient ritual fertility dances

171. Which of the following statements about Marxist folklore theory is incorrect?
(A) It views the peasantry and proletariat as naturally aligned against bourgeois values
(B) It criticizes the commercialization of folktales
(C) It treats folklore as a reflection of socioeconomic conditions
(D) It rejects the idea that folklore can contain subversive or utopian messages

172. Read the following case and answer the question that follows:
A folklorist analyzes the Grimm brothers' editing of tales, arguing they removed the harsh realities of peasant class struggles to create comfortable bedtime stories for the bourgeoisie. This folklorist is utilizing:
(A) Elitist Devolution
(B) Marxist Critique
(C) Solar Mythology
(D) The Finnish Method

173. What is the most appropriate term for Hans Naumann's concept that lower classes imitate the upper classes, resulting in folklore?
(A) Völkergedanken
(B) Survivals
(C) Gesunkenes Kulturgut
(D) Urform

174. Read the following statements and select the correct option.
Statement I: Alan Dundes argued that folklore is an ongoing process of creation in all groups, not a decaying relic.
Statement II: Dundes supported the Devolutionary Premise as accurate.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

175. If an anthropologist observes modern teenagers creating urban legends via text messages, this active process directly refutes which historical premise?
(A) The Devolutionary Premise
(B) Polygenesis
(C) Cultural Universals
(D) Psychic Unity

176. Who translated the Panchatantra into German in 1859, triggering the Indianist diffusion theory?
(A) Max Müller
(B) Theodor Benfey
(C) Jacob Grimm
(D) Antti Aarne

177. Define 'Historical-Geographic Method' primarily based on its methodological steps.
(A) The process of mapping solar phenomena to ancient mythological heroes
(B) Systematic mapping and dating of variants to deduce the 'Urform'
(C) The process of proving that all culture came from Egypt via the sea
(D) The statistical correlation of kinship terms on a global database

178. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Finnish School requires the massive collection of tale variants from archives globally.
Reason (R): To accurately reconstruct the Urform, one must statistically map the frequency and geographic distribution of specific motifs.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

179. Which statement correctly distinguishes Monogenesis from Polygenesis?
(A) Monogenesis relies on biological evolution; polygenesis on linguistic decay
(B) Monogenesis is an elitist theory; polygenesis is a Marxist theory

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(C) Monogenesis assumes a single origin; polygenesis assumes multiple origins
(D) Monogenesis applies only to myths; polygenesis only to material culture

180. Which of the following statements regarding the Heliolithic Theory (Egyptian School) is incorrect?
(A) It was proposed by Grafton Elliot Smith and W.J. Perry
(B) It claimed that megalithic monuments worldwide were inspired by Egyptian pyramids
(C) It is considered an extreme form of diffusionism
(D) It argued that mummification practices worldwide were independently invented

181. Match the concept in List I with its proponent in List II.
List I: (Concept)
P. Pan-Egyptian Diffusion
Q. Indianist Migration
R. Historical Geographic Method
S. Psychic Unity
List II: (Proponent)
1. Julius & Kaarle Krohn
2. G. Elliot Smith
3. Adolf Bastian
4. Theodor Benfey
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

182. What was a primary reason for the decline in popularity of extreme diffusionist theories like the Egyptian School?
(A) The invention of the internet and global digital communication systems
(B) Archaeological evidence proving independent invention in the Americas
(C) The translation of the Panchatantra into several European languages
(D) The complete acceptance of Solar Mythology by all academic folklorists

183. To correctly catalog a newly collected folktale using the tools developed by the Finnish School, a folklorist would use:
(A) The Human Relations Area Files
(B) The Aarne-Thompson (AT) Tale Type Index
(C) The Motif-Index of Folk-Literature
(D) Both B and C

184. Identify the scholars directly associated with the Finnish Method (Historical-Geographic School) from the following list:
I. Julius Krohn
II. Kaarle Krohn
III. Antti Aarne
IV. Stith Thompson
V. Grafton Elliot Smith
Which of the above statement(s) is/are correct?
(A) I, II, III and IV
(B) II, III, IV and V
(C) I, II and III only
(D) I, III, IV and V

185. Read the following case and answer the question that follows:
If a scholar maps out 200 versions of "Snow White" and determines that the magic mirror motif appears only in newer 16th-century European variants but not in earlier Middle Eastern variants, the scholar is applying:
(A) The Myth Ritual Theory
(B) Solar Mythology
(C) The Historical-Geographic Method
(D) Elitist Devolution

186. Which option best defines 'Parallelism' in the context of evolutionary and polygenetic theories?
(A) Independent development of traits in similar evolutionary stages
(B) The spread of a trait along parallel trade routes across a continent
(C) The translation of myths into parallel languages of Indo-European origin
(D) The simultaneous decay of high culture into folklore among the peasants

187. Identify the concepts strictly related to the Romantic Nationalist approach to folklore from the following list:
I. Volksgeist (Spirit of the People)
II. Peasantry as pure carriers of tradition
III. Nation-building based on language and lore
IV. Gesunkenes Kulturgut (Elitist decay)
Which of the above statement(s) is/are correct?
(A) I, II and III

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(B) I, II and IV
(C) II, III and IV
(D) I and III only

188. Read the following statements and select the correct option.
Statement I: J.G. Herder believed that the poetry of the 'folk' was the only true reflection of a nation's soul.
Statement II: The Grimm Brothers' collection of fairy tales was largely motivated by Herder's Romantic Nationalist philosophy.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

189. Identify the correctly matched pair.
(A) Volksgeist - Hans Naumann
(B) Convergence - Theodor Benfey
(C) Elementargedanken - Adolf Bastian
(D) Polygenesis - G. Elliot Smith

190. Read the following case and answer the question that follows:
During the 19th century, Irish cultural revivalists actively collected ancient Celtic myths and promoted the Irish language to distinguish themselves culturally from the British and justify political independence. This is a classic case of:
(A) Heliolithic Diffusion
(B) Marxist Devolution
(C) Comparative Philology
(D) Romantic Nationalism

191. Identify the incorrectly matched pair.
(A) Max Müller - Polygenesis
(B) J.G. Herder - Volksgeist
(C) Grimm Brothers - Kinder- und Hausmärchen
(D) Antti Aarne - Tale Type Index

192. All of the following are true regarding the concept of Convergence EXCEPT:
(A) It supports the theory of polygenesis and psychic unity of mankind
(B) It requires strict historical and geographic contact between cultures
(C) It involves unrelated cultures developing similar traits independently
(D) It is often driven by similar environmental adaptations globally

193. What term denotes the specific mechanism of diffusion where a trait spreads from culture A to culture B through direct geographic or social contact?
(A) Independent invention
(B) Contagious diffusion / Expansion diffusion
(C) Elementargedanken
(D) Polygenetic parallelism

194. Define 'Monogenesis' in the specific context of folktale origins.
(A) Theory that every tale was invented once at a specific time and place
(B) The theory that men and women generate different types of folk tales
(C) The psychological framework of single-mindedness in primitive groups
(D) The biological evolution of folklore through genetic inheritance paths

195. Which statement correctly encapsulates the conflict between Monogenesis and Polygenesis in folklore studies?
(A) Monogenesis argues for independent invention; polygenesis for diffusion
(B) Monogenesis is purely Marxist, while polygenesis is purely Elitist
(C) Monogenesis argues for a single origin; polygenesis allows multiple
(D) Monogenesis applies only to Europe, while polygenesis applies to Asia

196. Which of the following statements about Adolf Bastian is incorrect?
(A) He was a primary proponent of the Psychic Unity of mankind
(B) He distinguished between elementary ideas and folk ideas
(C) His work heavily influenced later psychological anthropology
(D) He firmly believed that all myths originated strictly in Egypt

197. Read the following case and answer the question that follows:
A comparative mythologist notices that a "Great

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231. Match the theoretical concept in List I to its primary definition in List II.
List I: (Theoretical Concept)
P. Convergence
Q. Parallelism
R. Monogenesis
S. Polygenesis
List II: (Definition)
1. Independent development following similar stages
2. Distinct origins resulting in similar cultural traits
3. Multiple independent points of origin
4. Single point of origin
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

232. What was a primary driving force behind Romantic Nationalism in 19th-century folklore?
(A) The need to validate national identities against foreign imperialism
(B) The desire to homogenize all European cultures into one single entity
(C) The push to eradicate peasant culture and replace it with industrial science
(D) The belief in the Egyptian origin of all myths via ancient maritime travel

233. To analyze a collection of folktales compiled in the 1800s designed to prove the unique "soul" of the German people, which theoretical framework is most applicable?
(A) Unilinear Evolution
(B) The Heliolithic Theory
(C) Romantic Nationalism
(D) Marxist Devolution

234. Consider the following elements associated with Romantic Nationalism:
I. Glorification of the peasantry
II. Concept of 'Volksgeist'
III. Nation-building motives
IV. Strict adherence to polygenetic independence
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I and III only

235. Read the following case and answer the question that follows:
If a modern political leader uses ancient myths and folklore to justify territorial claims by asserting their ethnic group has an unbroken, organic connection to the land, they are employing the logic of:
(A) Solar Mythology
(B) Multilinear Evolution
(C) Gesunkenes Kulturgut
(D) Romantic Nationalism

236. Who authored the monumental "Primitive Culture" (1871)?
(A) Lewis Henry Morgan
(B) E.B. Tylor
(C) George Murdock
(D) James Frazer

237. Define the concept of 'Urform' as used in folklore studies.
(A) The universal archetype found in dreams and the human collective mind
(B) The degraded form of an elite song that has sunken into the folk classes
(C) The original form reconstructed by the Historical-Geographic method
(D) The biological origin of language within the unilinear evolutionary model

238. Read the following statements and select the correct option.
Statement I: The Finnish method is highly qualitative and relies on literary interpretation rather than statistical mapping.
Statement II: Kaarle Krohn was instrumental in developing the Finnish method.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

239. Identify the correctly matched pair regarding diffusion theories.
(A) Indianist Theory - Theodor Benfey
(B) Heliolithic Theory - E.B. Tylor
(C) Historical Geographic - Adolf Bastian

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(B) It involves the belief in spiritual beings
(C) It was entirely based on his fieldwork in ancient Egypt
(D) It arose from early humans trying to explain dreams, trances, and death

206. Match the evolutionary thinker in List I with their prominent written work in List II.
List I: (Evolutionary Thinker)
P. E.B. Tylor
Q. Lewis Morgan
R. James Frazer
S. George Murdock
List II: (Written Work)
1. Social Structure (Cross-cultural analysis)
2. Ancient Society
3. Primitive Culture
4. The Golden Bough
(A) P-3, Q-2, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

207. According to James Frazer, why does magic inevitably fail, leading society into the religious stage?
(A) Because magic relies on false laws that do not produce results
(B) Because magicians are executed by kings seeking to consolidate power
(C) Because magic is completely forgotten over time as societies develop
(D) Because science proves religion is correct through empirical evidence

208. To apply the 'Doctrine of Survivals' to the modern practice of saying "bless you" after a sneeze, a folklorist would argue:
(A) It is a newly invented tradition created by the modern culture industry
(B) It is a remnant of a belief that the soul escapes during a sneeze
(C) It diffused strictly from ancient Egyptian medical texts via trade routes
(D) It is an example of homeopathic magic based on the law of similarity

209. Consider the following theorists:
I. E.B. Tylor
II. James Frazer
III. Lewis H. Morgan
IV. Max Müller
Which of the above heavily utilized the Comparative Method?
(A) I, II and III
(B) I, II, III and IV
(C) I and II only
(D) III and IV only

210. If a scholar asserts that human societies adapt to their specific local environments in unique ways, leading to different forms of social organization rather than a single universal path, this reflects:
(A) Multilinear Evolution
(B) Unilinear Evolution
(C) Devolutionary Premise
(D) Monogenetic Diffusion

211. What is the most appropriate meaning of 'Homeopathic Magic' in Frazer's terminology?
(A) Magic utilizing the hair or nails of a victim for contagious contact
(B) Magic used exclusively to cure illnesses within tribal social structures
(C) Magic based on the principle of similarity ("like produces like")
(D) Magic performed by religious priests to propitiate conscious deities

212. Identify the theorists correctly associated with the Myth Ritual School from the following list:
I. Jane Harrison
II. Lord Raglan
III. S.H. Hooke
IV. E.B. Tylor
V. Theodor Benfey
Which of the above statement(s) is/are correct?
(A) I, II and III
(B) II, III and IV
(C) I, IV and V
(D) I, II and V

213. Read the following statements and select the correct option.
Statement I: The Cambridge Ritualists primarily studied ancient Greek religion to prove the myth-ritual connection.
Statement II: Jane Ellen Harrison argued that myth is merely the spoken correlative of the ritual act.
(A) Both Statement I and Statement II are correct

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(D) Statement I is incorrect but Statement II is correct

250. Read the following case and answer the question that follows:

When analyzing why dragons appear in both Chinese and European folklore, a scholar who argues that human brains naturally generate serpent-like monsters due to innate fears of predators is applying:

(A) Psychic Unity / Polygenesis
(B) Historical-Geographic Diffusion
(C) Monogenetic Migration Theory
(D) Marxist Devolutionary Theory

Direction : Please read the following source carefully.

In a comprehensive study of cultural development, an anthropologist applies the concept of evolution to understand how folklore transitions through distinct stages. Drawing upon Evolutionary Theories, the researcher contrasts unilinear and multilinear approaches. The unilinear approach posits that all human societies progress through a single, identical sequence of developmental stages, moving from primitive origins to advanced civilization. In contrast, the multilinear approach argues that cultures can evolve along multiple, distinct pathways depending on unique environmental and historical factors. To frame this analysis, the scholar utilizes the foundational framework established by E.B. Tylor, who viewed folklore as a scientific tool to trace cultural survivals. By examining specific animistic beliefs within an isolated community, the researcher demonstrates how Tylor's concept helps identify remnants of earlier evolutionary stages persisting in modern contexts. This case highlights how diachronic evolutionary models provide a structured methodology for tracing the progressive complexity of human traditions. By categorizing folk narratives according to these evolutionary trajectories, researchers can systematically map the continuous, forward-moving development of cultural expressions from their simplest forms to highly complex societal structures.

Based on the above source, attempt the following five questions.

251. According to the unilinear approach discussed in the passage, how do human societies progress?

(A) They evolve through multiple, distinct pathways based on geography
(B) They progress through an identical sequence of stages
(C) They remain stagnant until influenced by external historical factors
(D) They regress from advanced civilizations to primitive origins

252. What does the multilinear evolutionary approach argue regarding cultural development?

(A) Evolution via unique environmental factors
(B) Cultures follow one specific developmental trajectory regardless of environment
(C) Cultures only develop complexity when guided by external interventions
(D) Cultures systematically eliminate their primitive origins to move forward

253. How did E.B. Tylor view folklore in the context of evolutionary theories?

(A) As a purely artistic expression devoid of scientific value
(B) As a mechanism to halt the progression of advanced civilization
(C) As a scientific tool utilized to trace cultural survivals
(D) As a method to prevent environmental factors from affecting culture

254. In the researcher's case study, what helps identify remnants of earlier evolutionary stages?

(A) Ignoring the environmental factors of modern contexts
(B) Developing new technological tools for modern research
(C) Creating single, identical sequences for future development
(D) Examining animistic beliefs within an isolated community

255. What is the ultimate purpose of categorizing folk narratives according to evolutionary trajectories, as stated in the passage?

(A) To randomly assign cultural artifacts to historical eras
(B) To prove that societies do not transition through distinct stages
(C) To map the forward-moving development of cultural expressions systematically
(D) To demonstrate that environmental factors

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(C) Monogenetic Evolution
(D) Gesunkenes Kulturgut

223. What is the most appropriate description of Monogenesis?
(A) Theory that a trait occurred once and spread through diffusion
(B) The theory that human genes determine cultural myths and folk stories
(C) The theory that myths have multiple independent origins globally
(D) The theory that all humans descended from a single common ancestor

224. Read the following statements and select the correct option.
Statement I: Theodor Benfey's Indianist Theory posits that the majority of European fairy tales originated in ancient India.
Statement II: Benfey believed these tales spread exclusively through biological inheritance.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

225. To prove Benfey's theory regarding a specific European animal fable, a researcher must demonstrate:
(A) Its psychological presence in the dreams and trances of young children
(B) Its historical transmission through texts like the Panchatantra
(C) Its ritual origins in ancient Greece and Mediterranean civilizations
(D) Its independent invention by European peasants due to psychic unity

226. Which of the following scholars is NOT associated with the Egyptian School of Diffusion?
(A) Adolf Bastian
(B) Grafton Elliot Smith
(C) W.J. Perry
(D) William Rivers (W.H.R. Rivers)

227. Define the primary goal of the Finnish School (Historical-Geographic Method).
(A) To map out the psychological archetypes of the Finnish people specifically
(B) To prove the Marxist theory of devolution within a capitalist framework
(C) To deduce the 'Urform', geographic origin, and migration routes
(D) To track the linguistic decay of solar myths through comparative philology

228. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The Historical-Geographic method relies heavily on archival work and classification.
Reason (R): It requires organizing thousands of variants logically, which led Antti Aarne to create the Tale Type Index.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

229. Which statement correctly distinguishes 'Elementargedanken' and 'Völkergedanken' in Bastian's polygenetic theory?
(A) Elementargedanken are myths; Völkergedanken are rituals and ceremonies
(B) Elementargedanken are Elite; Völkergedanken are Peasant cultural forms
(C) Elementargedanken are universal; Völkergedanken are local expressions
(D) Elementargedanken diffuse; Völkergedanken are static and unchanging

230. Which of the following statements about polygenesis is incorrect?
(A) It assumes a psychic unity of mankind
(B) It relies entirely on the premise that all culture diffused from Egypt
(C) It argues that cultures can independently invent similar traits
(D) It explains cross-cultural similarities without needing to prove historical contact

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Flood" myth exists in ancient Mesopotamia, ancient Greece, and indigenous Mesoamerica. If they apply Bastian's theory of Psychic Unity, they will conclude:
(A) The myth spread from Egypt via ancient ships and maritime trade routes
(B) The myth spread from India via Buddhist monks and literary translations
(C) The mind universally generates similar narratives to natural events
(D) The myth is a degraded memory of a literal global flood from history

198. What is the most appropriate description of Herder's influence on 19th-century folklore?
(A) He proved that language was a disease that corrupted ancient thought
(B) He shifted focus toward indigenous and vernacular folk traditions
(C) He established the statistical method for cross-cultural analysis tasks
(D) He popularized the Egyptian origin of culture via maritime diffusion

199. Read the following statements and select the correct option.
Statement I: The Grimm Brothers initially claimed to have collected their tales purely from authentic peasants, but modern scholarship shows many came from literate, middle-class informants.
Statement II: The Grimm Brothers frequently edited the tales to align them with 19th-century bourgeois morality and nationalistic ideals.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

200. To understand why an independent 20th-century nation might mandate the teaching of specific indigenous folktales in public schools, one should apply the framework of:
(A) Romantic Nationalism
(B) Multilinear Evolution
(C) Myth Ritual Theory
(D) Solar Mythology

201. Who is considered a founding figure of multilinear evolution in the 20th century?
(A) E.B. Tylor
(B) Max Müller
(C) Julian Steward
(D) Hans Naumann

202. Define 'Unilinear Evolution' in the context of Morgan's theory.
(A) The strict sequence through which all societies must progress
(B) The inevitable degradation of culture through industrialization paths
(C) The singular migration of tales from India via Sanskrit literary texts
(D) The belief in multiple independent paths of evolution based on ecology

203. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Multilinear evolutionist George Murdock relied on the Human Relations Area Files (HRAF).
Reason (R): The HRAF allowed for broad statistical comparisons across hundreds of cultures to find structural regularities and universals.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

204. Which statement correctly identifies a primary critique of Lewis Morgan's evolutionary stages?
(A) They were too heavily focused on psychological archetypes and symbols
(B) They were ethnocentric and tied to specific technological markers
(C) They relied entirely on Sanskrit philology and ancient Vedic scriptures
(D) They assumed folklore was created by the elite and sunken to the folk

205. Which of the following statements regarding E.B. Tylor's concept of Animism is incorrect?
(A) It is considered the earliest stage of religious evolution

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(D) Psychic Unity - Grafton Elliot Smith

240. Read the following case and answer the question that follows:
A museum exhibit displays similar triangular stone arrowheads from paleolithic France, pre-Columbian America, and ancient Japan, stating that early humans everywhere naturally figured out this aerodynamic shape independently. The exhibit is endorsing:
(A) Monogenetic diffusion
(B) Polygenesis / Psychic Unity
(C) Pan-Egyptian Theory
(D) Devolution

241. Identify the incorrectly matched pair.
(A) J.G. Herder - Volksgeist
(B) Alan Dundes - Unilinear Evolution
(C) Jacob Grimm - Comparative Philology
(D) W.J. Perry - Heliolithic Theory

242. All of the following scholars utilized forms of Evolutionary Theory EXCEPT:
(A) Theodor Benfey
(B) E.B. Tylor
(C) Lewis Henry Morgan
(D) Sir James Frazer

243. What specific theoretical school did Max Müller establish to explain the origin of myth?
(A) The Myth Ritual School
(B) The Finnish School
(C) Comparative Philology / Solar Mythology
(D) The Devolutionary School

244. Define the term 'Folklore' strictly under the classical Devolutionary Premise.
(A) A vibrant, constantly evolving modern art form found in urban centers
(B) Elite literature translated into Latin for the use of the church clergy
(C) The scientific discoveries of ancient humans before the rise of religion
(D) Decaying remnants of a once-great ancient tradition or culture

245. Which statement correctly assesses the impact of the Aarne-Thompson index?
(A) It proved the theory of multilinear evolution in diverse environments
(B) It demonstrated that all tales originated in Egypt via maritime diffusion
(C) It provided a system to locate and compare international variants
(D) It discredited the Historical-Geographic method used by the Finnish school

246. Which of the following statements about 'Survivals' is incorrect?
(A) The concept was introduced by E.B. Tylor
(B) They are purely technological inventions with high modern utility
(C) They are considered irrational remnants of earlier evolutionary stages
(D) They were used to reconstruct the past

247. Read the following case and answer the question that follows:
Analyzing a British Maypole dance as the remnant of a primitive fertility ritual that lost its original religious significance perfectly exemplifies:
(A) Solar Mythology
(B) Elitist Devolution
(C) Polygenetic Convergence
(D) The Doctrine of Survivals

248. What is the most appropriate critique of the Egyptian (Heliolithic) School of Diffusion?
(A) It underestimated the inventive capacity of humans outside of Egypt
(B) It correctly identified the origin of all languages in the Near East
(C) It relied too much on the Aarne-Thompson index and Motif-Index tools
(D) It was too Marxist in its approach to class struggle and co-optation

249. Read the following statements and select the correct option.
Statement I: Multilinear evolution, unlike unilinear evolution, acknowledges that cultures can adapt to their specific ecological environments in diverse ways.
Statement II: Julian Steward and George Murdock are associated with multilinear and cross-cultural evolutionary approaches.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect

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performance-based folklore. The study concludes that understanding such festivals requires analyzing the simultaneous evolution of the narrative script and the performative act, proving that early human traditions relied on this dual expression for their survival.

Based on the above source, attempt the following five questions.

261. What is the fundamental premise of the Myth Ritual Theory as described in the passage?
(A) Myth and ritual develop completely independently of one another
(B) Myths are merely simplified dramatizations of pre-existing rituals
(C) Rituals are exclusively used to explain complex mythical stories
(D) They are linked and not independent

262. During the annual spring festival, what does the community recite while enacting the agricultural ceremony?
(A) A historical account of ancient crop cultivation and harvest
(B) A sacred narrative about a reviving deity
(C) A set of scientific laws governing the cosmos
(D) A legal document ensuring societal continuity and peace

263. How do the myth and ritual function together according to the case study?
(A) As competing elements that disrupt the established cosmic order
(B) As isolated practices meant for entirely separate audiences
(C) As a unified cultural mechanism for societal continuity
(D) As independent methods to replace traditional agricultural ceremonies

264. According to the researcher, what is the relationship between the spoken word and physical actions in this framework?
(A) The physical actions of the ritual empower the spoken narrative
(B) The spoken word and physical actions contradict one another often
(C) The spoken word diminishes the impact of the physical rituals
(D) The spoken word of the myth empowers the physical ritual actions

265. What conclusion does the study reach regarding the understanding of such festivals?
(A) They require analyzing the simultaneous evolution of narrative and performance
(B) They can only be understood by studying the narrative script in isolation
(C) They prove that early humans abandoned dual expression for single performative acts
(D) They demonstrate that performance-based folklore lacks evolutionary origins

Direction : Please read the following source carefully.

In a linguistic investigation of Indo-European folktales, a scholar applies the principles of Comparative Philology and Solar Mythology to trace the origins of recurring heroic narratives. The researcher focuses on the etymological roots of names given to legendary figures, discovering that many protagonists share linguistic ties to ancient words for the sun, dawn, and light. According to the Solar Mythology framework, early humans formulated myths as allegorical explanations of celestial phenomena, particularly the daily cycle of the sun and the changing seasons. The scholar uses Comparative Philology to demonstrate how a single ancient root word describing the sun's journey gradually fractured into various heroic names as languages diverged and populations migrated. Through this case study, it becomes evident that the epic battles between heroes and monsters in local folklore are actually degraded linguistic descriptions of the sun overcoming the darkness of night. This approach showcases how diachronic linguistic analysis decodes the original celestial meaning of myths, illustrating that many complex folk narratives are fundamentally rooted in the ancient misinterpretation of language concerning solar events.

Based on the above source, attempt the following five questions.

266. What disciplines does the scholar apply to trace the origins of recurring heroic narratives?
(A) Solar Mythology and Myth Ritual Theory
(B) Comparative Philology and Solar Mythology
(C) Comparative Philology and Evolutionary Theory
(D) Solar Mythology and Polygenesis

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are irrelevant to cultural paths

Direction : Please read the following source carefully.

A research team investigates the historical progression of societal structures by applying classical Evolutionary Theories to a newly discovered archive of indigenous folklore. The team relies on Lewis Morgan's categorization of cultural stages to analyze how kinship terminologies reflect sequential societal advancement. To complement this, they incorporate James Frazer's diachronic models, which suggest that human thought evolves from a reliance on magical practices to religious beliefs, and ultimately toward scientific reasoning. Through this lens, the researchers document various folk rituals to determine whether they represent the magical or religious stage of evolutionary development. Furthermore, the framework of George Murdock is utilized to cross-reference cultural data, allowing the team to statistically correlate specific folklore motifs with societal evolutionary milestones. By synthesizing the perspectives of Morgan, Frazer, and Murdock, the study constructs a comprehensive timeline of human progression. This scenario illustrates the application of evolutionary paradigms to folklore, demonstrating how researchers decode ancient customs to trace the linear advancement of human intellect and social organization over centuries, viewing folklore not merely as art, but as an artifact of evolutionary stages.

Based on the above source, attempt the following five questions.

256. Whose categorization of cultural stages does the research team use to analyze kinship terminologies?
(A) James Frazer
(B) Lewis Morgan
(C) George Murdock
(D) E.B. Tylor

257. According to James Frazer's diachronic models, what is the sequential evolution of human thought?
(A) Science to religion to magic
(B) Religion to magic to science
(C) Science to magic to religion
(D) Magic to religion to science

258. How is the framework of George Murdock utilized in the team's research?
(A) To cross-reference data and statistically correlate motifs with milestones
(B) To categorize cultural stages purely based on ancient magical practices and lore
(C) To reject the linear advancement of human intellect and social organization models
(D) To prove that folklore should only be viewed as a form of artistic expression

259. Why do researchers document various folk rituals in the context of Frazer's theories?
(A) To evaluate their artistic and aesthetic value in modern society
(B) To map kinship terminologies against geographical milestones
(C) To determine if they represent the magical or religious stage of development
(D) To statistically reject the presence of scientific reasoning in folklore

260. How do evolutionary paradigms ultimately view folklore in this scenario?
(A) As an artifact of evolutionary stages
(B) Merely as a form of creative art
(C) As an unpredictable social anomaly
(D) As a stagnant feature of human society

Direction : Please read the following source carefully.

A cultural historian conducts an in-depth analysis of an annual spring festival using the Myth Ritual Theory to decode its diachronic significance. According to this theoretical framework, myth and ritual are inextricably linked, with neither existing independently in their original context. The historian observes that the community enacts a complex agricultural ceremony while simultaneously reciting a sacred narrative about a dying and reviving deity. The case study reveals that the myth does not merely explain the ritual, nor is the ritual a mere dramatization of the myth; rather, they function as a unified cultural mechanism designed to ensure societal continuity and cosmic order. By applying the Myth Ritual Theory, the researcher demonstrates how the spoken word of the myth empowers the physical actions of the ritual. The investigation further highlights how this intertwined evolutionary approach helps scholars trace the origins of

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(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

214. Identify the correctly matched pair regarding myth theories.
(A) Myth from Ritual - Adolf Bastian
(B) Disease of Language - Max Müller
(C) Hero Pattern - Antti Aarne
(D) Polygenesis - Lord Raglan

215. Read the following case and answer the question that follows:
A scholar reads an ancient Vedic text mentioning a hero fighting a dark cloud-dragon. The scholar translates the names, finding they mean "Sun" and "Night", and concludes the story is merely a poetic description of dawn. This methodology strictly belongs to:
(A) Myth-Ritual Theory based on agricultural ceremonies and kingship rites
(B) Historical Geographic Method to find the original form of the narrative
(C) Marxist Devolution based on the commodification of authentic folklore
(D) Comparative Philology and the Solar Mythology framework

216. Identify the incorrectly matched pair.
(A) Hans Naumann - Unilinear Evolution
(B) Max Müller - Solar Mythology
(C) Brothers Grimm - Comparative Philology and Indo-European roots
(D) James Frazer - Evolutionary stages of magic

217. All of the following are consequences of the Devolutionary Premise in 19th-century folklore studies EXCEPT:
(A) A focus on rural peasants as the last carriers of ancient tradition
(B) A sense of urgency to collect before traditions vanished forevermore
(C) An active interest in studying folklore of modern industrial workers
(D) The belief that industrialization destroys authentic national culture

218. Who defined folklore as a living, dynamic process rather than a decaying relic, thereby fundamentally challenging the devolutionary premise?
(A) Alan Dundes
(B) Hans Naumann
(C) Max Müller
(D) W.J. Perry

219. Define 'Marxist Devolutionary Theory' in the context of folklore.
(A) The belief that folklore naturally degrades due to folk uncreativity
(B) The belief that folklore strictly diffuses from modern communist nations
(C) The concept that myths originate from royal rituals and ancient kings
(D) The theory that folk culture is co-opted by capitalist industries

220. Which statement correctly describes the elitist theory of Gesunkenes Kulturgut?
(A) Folklore is created by the lower classes and adopted by the elites
(B) Folklore consists of traits that trickled down from the upper classes
(C) Folklore is a biological universal based on the psychic unity of man
(D) Folklore is an active tool of resistance against imperialistic forces

221. Which of the following statements about Marxist folklore theory is incorrect?
(A) It views the peasantry and proletariat as naturally aligned against bourgeois values
(B) It criticizes the commercialization of folktales
(C) It praises the Disney Corporation for preserving authentic traditions
(D) It argues that the bourgeoisie sanitized tales to instil obedience

222. Read the following case and answer the question that follows:
A folklorist notices that complex Victorian parlor games played by 19th-century aristocrats are now exclusively played as simple playground games by modern school children. Hans Naumann would classify this as:
(A) Marxist Utopianism
(B) Polygenesis

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267. What do the etymological roots of the legendary figures' names reveal?
(A) Linguistic ties to ancient words for agricultural tools
(B) Linguistic ties to words for the sun, dawn, and light
(C) Linguistic ties to historical human kings and conquerors
(D) Linguistic ties to ancient geographical and local landmarks

268. According to the Solar Mythology framework, why did early humans formulate myths?
(A) As allegorical explanations of celestial phenomena
(B) As strict historical records of tribal wars
(C) As political tools to establish ruling dynasties
(D) As methods to record early scientific experiments

269. How does the scholar explain the transformation of a single ancient root word?
(A) It remained entirely unchanged across all migrating populations
(B) It was systematically erased by advancing scientific reasoning
(C) It fractured as populations migrated
(D) It was replaced by words denoting lunar cycles and darkness

270. What do epic battles between heroes and monsters in folklore actually represent in this framework?
(A) Accurate historical accounts of ancient warfare and tribal combat
(B) Metaphors for the struggle between competing ancient tribal groups
(C) Allegories for the conflict between early science and magic
(D) Linguistic descriptions of the sun defeating darkness

Direction : Please read the following source carefully.

An archivist examining a vast collection of medieval ballads employs Devolutionary Theories to understand the structural changes the songs have undergone over centuries. In stark contrast to evolutionary models of progressive development, the concept of devolution posits that folklore gradually degrades, simplifies, or deteriorates as it is transmitted across generations. The archivist identifies different types of devolutionary theories to categorize the transformations found in the archive. One type suggests that complex oral traditions inevitably fragment into shorter, less intricate forms due to memory loss among performers. Another type argues that as societies modernise, the original sacred meanings of folktales are forgotten, leaving behind only rudimentary children's stories. Through this case analysis, the archivist documents a steady decline in the poetic complexity and thematic depth of the ballads from the fourteenth to the nineteenth century. This diachronic approach highlights that human tradition does not always advance; instead, cultural artifacts frequently experience a downward trajectory. The study underscores the critical role of devolutionary frameworks in recognizing folklore as the fragmented remnants of once-glorious cultural expressions.

Based on the above source, attempt the following five questions.

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271. How does the concept of devolution contrast with evolutionary models of development?
(A) Folklore progressively becomes more complex as civilizations develop
(B) Folklore remains completely unchanged across generations of people
(C) Folklore gradually degrades or simplifies over time
(D) Folklore instantly disappears when modern societies begin to form

272. What is one reason provided in the passage for complex oral traditions fragmenting into shorter forms?
(A) The invention of written language
(B) Memory loss among performers
(C) The increase in the number of performers
(D) The deliberate censorship by modern societies

273. According to a specific type of devolutionary theory mentioned, what happens to the original sacred meanings of folktales as societies modernize?
(A) They are preserved perfectly in academic archives for study
(B) They are transformed into highly complex religious dogmas

sequence of technological and social milestones. Such a view neglects local ecological variations or the possibility of diverse developmental routes shaped by cultural contact.

9. (A) I, II and IV
Unilinear evolution is defined by the belief in fixed developmental stages through which all societies progress. This theory is grounded in the psychic unity of mankind, suggesting similar minds produce similar inventions. It utilizes the comparative method to rank cultures. However, it rejects multiple independent trajectories, which is instead the primary focus of the later multilinear evolutionary school.

10. (A) Multilinear Evolution / Polygenesis
When similar cultural features emerge in geographically separated regions without historical contact, theorists often attribute it to independent invention. This concept suggests that different societies can arrive at comparable technological or social solutions due to shared human psychology or similar environmental challenges. Such observations provide evidence for multilinear development rather than a single center of origin or diffusion path.

11. (D) Unilinear posits one universal path, while multilinear allows for distinct local paths
The primary distinction between these frameworks lies in their view of cultural progression. Unilinear evolution asserts that every society must pass through the same sequence of stages to reach civilization. Conversely, multilinear evolution acknowledges that environmental factors and local histories create unique developmental routes. This shift allows for a more nuanced understanding of how different cultures evolve independently.

12. (A) I, II, III and V
Early evolutionary anthropology was built on the belief that human progress is a universal phenomenon moving from simplicity to complexity. It utilized the doctrine of survivals to reconstruct the past and assumed the psychic unity of mankind. However, these scholars generally viewed culture as advancing rather than degrading over time, distinguishing their work from later pessimistic devolutionary theories.

13. (C) Statement I is correct but Statement II is incorrect
Multilinear evolution is defined by its rejection of a single universal path for all societies, focusing instead on diverse developmental routes. While George Murdock engaged in extensive cross-cultural research, he did not strictly adhere to the rigid unilinear stages proposed by earlier nineteenth-century theorists like Lewis Morgan. Murdock sought to find structural regularities through statistical analysis across many cultures.

14. (D) Multilinear Evolution - Julian Steward
Julian Steward is the foundational figure associated with multilinear evolution, which focuses on how cultures adapt to their specific environments. Other matches are incorrect because Franz Boas was a critic of unilinear evolution, while Benfey focused on diffusion rather than polygenesis. Tylor developed the theory of evolution and survivals, whereas the concept of devolution belongs to later theoretical perspectives.

15. (A) II, III, IV, I
Lewis Henry Morgan categorized human progress into distinct stages based on technological advancements. According to his hierarchy, societies transition from Upper Savagery through various levels of Barbarism before reaching the final stage of Civilization. This sequence reflects his belief that specific inventions, like pottery or the domestication of animals, triggered the movement of a society into a more complex state.

16. (B) Multilinear evolution - James Frazer
James Frazer is traditionally categorized as a unilinear evolutionist because he proposed a single sequence of intellectual development from magic to religion and finally to science. The concept of multilinear evolution was a later development in the twentieth century, primarily championed by scholars like Julian Steward. The other pairs correctly link Tylor with survivals, Morgan with his stages, and Murdock with surveys.

17. (B) Theodor Benfey
Theodor Benfey was a major figure in diffusionism, specifically the Indianist school, which argued that tales spread from a single source in India. In contrast, Morgan, Tylor, and

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280. What does the juxtaposition of Marxist and Elitist viewpoints reveal about devolutionary theories?
(A) They are completely unaffected by social stratification or rank
(B) They heavily rely on ancient mythological texts for evidence
(C) They prove that folklore only travels from the bottom to the top
(D) They are influenced by class dynamics and ideological conflicts

Direction : Please read the following source carefully.

A folklorist mapping the global distribution of animal fables utilizes the concept of diffusion within the framework of Monogenesis to trace their singular geographical origin. The study specifically applies the Indianist Theory, prominently associated with Benfey's Migration Theory, to construct a diachronic model of narrative transmission. According to this approach, a vast majority of complex folktales originated in a single location—ancient India—before migrating outward to the rest of the world through literary translation and oral transmission. The researcher analyzes a specific tale involving a cunning jackal, systematically tracking its journey from ancient Sanskrit texts, through Persian and Arabic translations, and eventually into European folklore collections. By relying on Monogenesis, the scholar argues that the structural similarities found in these disparate regions cannot be coincidental but are the result of direct diffusion from the Indian subcontinent. This case study illustrates how Benfey's Migration Theory provides a rigorous historical mechanism for mapping the spread of folklore, demonstrating that complex cultural narratives travel across borders, retaining their core structural integrity despite regional adaptations.

Based on the above source, attempt the following five questions.

281. What is the primary focus of the concept of diffusion within the framework of Monogenesis?
(A) Tracing tales to a singular geographical origin
(B) Tracing tales to multiple independent origins simultaneously
(C) Proving that animal fables cannot migrate across borders
(D) Demonstrating the complete degradation of tales during transmission

282. With whose theory is the Indianist Theory prominently associated?
(A) E.B. Tylor's Evolution Theory
(B) Benfey's Migration Theory
(C) James Frazer's Myth Theory
(D) Lewis Morgan's Kinship Theory

283. According to the Indianist Theory, where did a vast majority of complex folktales originate?
(A) Ancient Egypt
(B) Ancient India
(C) Ancient Europe
(D) Ancient Persia

284. How does the scholar explain the structural similarities of the cunning jackal tale found in disparate regions?
(A) They result from direct diffusion from India
(B) They are coincidental occurrences of imagination alone
(C) They result from independent invention by tribes
(D) They are due to the psychic unity of all mankind

285. Despite regional adaptations, what do migrating cultural narratives retain according to the passage?
(A) Their exact original language
(B) Their religious and sacred meanings
(C) Their core structural integrity
(D) Their specific geographical landmarks

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Direction : Please read the following source carefully.

A researcher attempting to reconstruct the original, unadulterated version of a widespread magic tale applies the methodologies of both the Egyptian School and the Finnish School under the umbrella of Monogenesis Diffusion Theories. The researcher first considers the Egyptian School, which posits that certain foundational myths and cultural traits diffused globally from ancient Egypt. To empirically trace the tale's journey, the scholar then transitions to the Historical Geographic Method, the hallmark of the Finnish School. This systematic approach

and the doctrine of survivals. It established the theoretical basis for 19th-century evolutionary anthropology by arguing that culture is a complex whole that evolves from simple to complex. The book remains a primary source for understanding early scholarly attempts to scientifically study the development of human civilization.

27. (D) The fundamental belief in spiritual beings or souls animating nature
Animism was proposed by E.B. Tylor as the earliest stage of religious evolution. He argued that primitive humans developed the concept of a soul to explain experiences like dreams, visions, and death. This belief eventually expanded to the idea that spirits inhabit animals, plants, and natural objects, forming the basis for all subsequent, more complex religious systems and theological developments.

28. (A) Both A and R are true and R is the correct explanation of A.
E.B. Tylor considered contemporary folklore to be irrational because it lacked a functional purpose in modern, scientific civilization. He explained this by identifying folklore as survivals—remnants of the primitive mind that persist into the present. Therefore, the reason why these traditions seemed illogical to him was directly tied to his view that they belonged to an earlier evolutionary stage.

29. (C) He categorized human evolution into Savagery, Barbarism, and Civilization
Lewis Henry Morgan is best known for his work "Ancient Society," where he outlined a unilinear path of human progress. He divided social evolution into three major stages: Savagery, Barbarism, and Civilization, further subdividing the first two into lower, middle, and upper periods. This classification was based on specific technological achievements and helped establish the framework for evolutionary anthropology.

30. (D) He argued that European societies were exempt from evolutionary stages
E.B. Tylor believed that all human societies, including those in Europe, were subject to the same laws of cultural evolution. He argued that modern European customs often contained survivals from their own primitive past. His theory of unilinear evolution was universal, asserting that every civilization had once passed through the stages of savagery and barbarism to reach its current state.

31. (A) P-2, Q-1, R-4, S-3
Animism refers to the belief in spiritual beings, which Tylor identified as the earliest form of religion. The Human Relations Area Files is a statistical database used for cross-cultural research, primarily associated with Murdock. Savagery represents the initial stage in Morgan's evolutionary sequence. A cultural universal is an institution or trait found in all human cultures, a key focus of cross-cultural analysis.

32. (B) Technological inventions and means of subsistence
Lewis Henry Morgan argued that material progress drove the evolution of human society. He believed that key inventions, such as fire, the bow and arrow, and pottery, provided the necessary subsistence and tools for societies to transition into more complex stages. For Morgan, the development of technology was the primary engine of social change, leading inevitably from savagery toward civilization.

33. (B) Invention of pottery
According to Morgan's unilinear evolutionary framework, the transition from the stage of Savagery to Barbarism is marked by a specific technological milestone: the invention of pottery. This achievement allowed for better food storage and preparation, representing a significant advance in human subsistence. Morgan used such material markers to distinguish between the various developmental periods in his hierarchy of social progress.

34. (A) I, II and III
Lewis Henry Morgan identified fire, the bow and arrow, and pottery as crucial technological markers that defined different periods of human progress. Fire and fishing marked the transition into Middle Savagery, while the bow and arrow characterized Upper Savagery. Pottery served as the defining invention for the beginning of Barbarism. These milestones were essential for categorizing the unilinear development of early human societies.

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291. What does the concept of Psychic Unity argue?
(A) Isolated tribes secretly share historical contact to exchange myths
(B) Human minds actively seek to diverge from global cultural norms
(C) Human minds share a structure that reacts uniformly to stimuli
(D) Folklore is created by a single civilization and diffused globally

292. How does the theory of Parallelism explain the independent development of identical flood myths?
(A) Cultures passed through identical evolutionary stages at different times
(B) Cultures started from different origins and converged due to disasters
(C) Cultures shared historical contact in ancient times to exchange ideas
(D) Cultures used a single ancient text that was translated multiple times

293. According to Convergence theory, why might cultures with different origins develop similar narratives?
(A) Because they undergo devolution at the exact same pace
(B) Because they share identical sequences of early cultural evolution
(C) Because they received the narrative from the Egyptian School
(D) Because they eventually face similar ecological disasters

294. What central idea does Polygenesis challenge in the study of folklore?
(A) The idea that folktales can feature recurring motifs
(B) The idea of a single origin point for cultural narratives
(C) The idea that environmental conditions influence human culture
(D) The idea that indigenous tribes possess cognitive structures

295. What does the case study ultimately affirm about similar folktales found in isolated cultures?
(A) They definitively prove the existence of global historical contact
(B) They are solely the result of linguistic degradation
(C) They do not always imply historical contact between the cultures
(D) They cannot exist without direct transmission from ancient India

Direction : Please read the following source carefully.

A cultural historian examines the nineteenth-century movement of folklore collection to understand its role in state-building, focusing on Romantic Nationalism and its manifestations. The researcher investigates a case where political leaders and intellectuals actively funded folklorists to venture into rural areas to document peasant tales, songs, and proverbs. According to the tenets of Romantic Nationalism, the true, uncorrupted soul of a nation resides within the oral traditions of its rural population, untainted by foreign influences. The study reveals that these collected folktales were not merely archived for academic purposes but were strategically published and integrated into school curricula to forge a unified national identity. By emphasizing the unique linguistic and cultural heritage embedded in this folklore, the state sought to justify its political sovereignty and cultural distinctiveness. This diachronic manifestation demonstrates how folklore was transformed from mere rural entertainment into a powerful ideological tool for nation-building. The case underscores that the collection and promotion of folklore under Romantic Nationalism were fundamentally driven by the desire to manifest a cohesive, historically rooted national consciousness.

Based on the above source, attempt the following five questions.

296. What was the primary purpose of folklore collection during the nineteenth-century movement described in the passage?
(A) To strictly provide rural entertainment for the elite upper classes
(B) To prove the devolution of peasant tales into modern children's lore
(C) To apply the Historical Geographic Method to ancient European myths
(D) To assist in state-building and forge a unified national identity

297. According to Romantic Nationalism, where does the uncorrupted soul of a nation reside?

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(C) They are utilized to create progressive evolutionary models
(D) They are forgotten, leaving behind only children's stories

274. What trend did the archivist document in the medieval ballads from the fourteenth to the nineteenth century?
(A) A decline in poetic complexity and thematic depth
(B) A steady increase in linguistic diversity and dialect
(C) An unchanged state of structural integrity and rhyme
(D) An evolution from children's stories to sacred myths

275. Under the devolutionary framework, how is folklore ultimately recognized?
(A) The foundation of future advanced and complex civilizations
(B) The progressive development of ancient human traditions
(C) Fragmented remnants of once-glorious cultural expressions
(D) The flawless continuation of medieval poetic and oral forms

Direction : Please read the following source carefully.

A sociological study analyzes the transmission of traditional narratives within a stratified society by contrasting the perspectives of Marxists and Elitists within Devolutionary Theories. The researcher first applies the Elitist approach, which argues that high culture and complex folklore are initially created by an educated, upper-class aristocracy. According to this view, as these elite cultural forms filter down to the lower classes, they undergo devolution, becoming distorted and culturally impoverished. Conversely, the researcher examines the data through a Marxist theoretical lens, which fundamentally challenges the Elitist assumption of downward cultural degradation. The Marxist approach interprets the devolutionary process not as a natural decay of elite art, but as a systematic appropriation and distortion of working-class culture by the dominant classes. In this scenario, the scholar documents how a proletarian work song was co-opted by the ruling class, stripped of its revolutionary meaning, and eventually discarded as degraded folklore. By juxtaposing the Marxists and Elitists viewpoints, the study demonstrates how devolutionary theories are heavily influenced by class dynamics, revealing the ideological conflicts embedded within the historical transmission of folklore.

Based on the above source, attempt the following five questions.

276. According to the Elitist approach within Devolutionary Theories, who initially creates high culture and complex folklore?
(A) An educated, upper-class aristocracy
(B) The local working-class proletarian group
(C) Uneducated and isolated rural communities
(D) Industrial laborers and agricultural workers

277. How does the Elitist view describe the transmission of cultural forms to the lower classes?
(A) They become elevated and culturally enriched by the lower class
(B) They remain perfectly intact without any structural changes
(C) They are systematically appropriated to trigger a revolution
(D) They undergo devolution, becoming distorted and impoverished

278. How does the Marxist theoretical lens interpret the devolutionary process?
(A) The natural decay of art originally created by the aristocracy
(B) Systematic appropriation of culture by dominant classes
(C) An inevitable consequence of lower-class ignorance and decay
(D) The upward filtering of elite culture to ruling authorities

279. In the researcher's Marxist scenario, what happens to the proletarian work song?
(A) It is adopted by the lower class to overthrow the aristocracy
(B) It filters down from the elite class and becomes a rhyme
(C) It is co-opted and stripped of its revolutionary meaning
(D) It is preserved in its original form as a symbol of culture

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ANSWERS

1. (B) Edward B. Tylor
In nineteenth-century anthropology, unilinear evolution was the dominant paradigm suggesting a single, universal path of cultural development. This scholar is recognized as a leading advocate for this theory, which organized human societies into fixed stages from primitive savagery to civilization. He focused on the advancement of mental faculties and religious beliefs across these specific developmental milestones.

2. (A) The concept that all human societies pass through the same sequence of developmental stages
Unilinear evolution posits that every culture follows a predetermined, single trajectory of social and intellectual progress. Early theorists believed that all human groups must transition through identical phases, such as savagery and barbarism, before reaching civilization. This framework assumes that cross-cultural differences merely reflect different locations along the same universal timeline of inevitable human advancement.

3. (A) Both A and R are true and R is the correct explanation of A.
Early anthropologists frequently viewed contemporary non-Western societies as snapshots of the past. This perspective was rooted in the unilinear evolutionary model, which assumed a single, global developmental path for all humanity. Because these theorists believed every culture follows the same sequence, they used modern primitive groups to illustrate the ancestral stages that advanced civilizations had long ago surpassed.

4. (D) It suggests that cultures follow diverse paths of development based on ecology
Multilinear evolution rejects the idea of a single universal path, suggesting instead that cultures adapt in various ways to their specific environments. This theory focuses on how ecological factors and technological adaptations lead to distinct developmental trajectories. Unlike older models, it recognizes that different societies can achieve similar levels of complexity through unique historical and environmental experiences.

5. (C) They viewed human progress as entirely cyclical
Nineteenth-century evolutionary theories were characterized by a belief in linear progress rather than cyclical patterns. These scholars argued that human societies moved from simple, primitive forms toward complex, advanced civilizations. They utilized the comparative method and the concept of psychic unity to explain how various cultures occupied different rungs on a singular, ascending ladder of social development.

6. (A) P-2, Q-1, R-4, S-3
These scholars represent diverse theoretical approaches in the history of folklore and anthropology. Tylor is associated with unilinear evolution, while Murdock applied cross-cultural and multilinear methods. Benfey proposed that folklore migrated from India, forming the Indianist diffusion school. Naumann argued that folklore consists of sunken cultural goods, a concept central to the elitist devolutionary framework of culture.

7. (D) The use of contemporary non-Western societies as models for prehistoric stages
The comparative method allowed early evolutionists to categorize different global societies into a single chronological sequence. By assuming that all humans share identical mental potentials, researchers used contemporary tribes as living examples of what prehistoric Europeans might have looked like. This approach effectively treated non-Western cultures as historical fossils that could reveal the earlier developmental stages of civilization.

8. (A) Unilinear Evolution
The assumption that all societies must follow a specific, inevitable path from agricultural development to industrialization is a core tenet of unilinear evolution. This framework suggests that progress is universal and follows a fixed

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(A) In oral traditions of rural populations
(B) Within the urban intelligentsia and aristocracy
(C) Within foreign literary texts translated by scholars
(D) Within the technological advancements of the state

298. How did the state strategically use the collected folktales?
(A) They were restricted solely to university archives
(B) They were placed into state school curricula
(C) They were exported to prove global cultural convergence
(D) They were destroyed to prevent peasant uprisings

299. What did the state seek to justify by emphasizing its unique linguistic and cultural heritage?
(A) Its economic reliance on neighboring nations
(B) Political sovereignty and cultural distinction
(C) Its integration into a larger multinational empire
(D) Its transition from magical to scientific reasoning

300. Under Romantic Nationalism, what was folklore transformed into?
(A) A powerful ideological tool for nation-building
(B) A scientific framework for biological evolution
(C) A system for tracking ancient astronomical events
(D) A mere method for cross-referencing kinship terminology

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Frazer were primary proponents of unilinear evolution, believing that cultural traits emerged independently as societies moved through identical developmental stages. Benfey focused on historical transmission and migration rather than internal evolutionary progression.

18. (A) Survivals
E.B. Tylor developed this term to describe customs, beliefs, or traditions that persist in a modern culture despite having lost their original utility. He viewed these traits as living fossils that could be analyzed to reconstruct the earlier, primitive stages of human history. These remnants provide evidence for the unilinear evolutionary path that a society has traveled over many generations.

19. (C) Elements, patterns, or traits that are common to all human cultures worldwide
George Murdock used the term cultural universals to identify fundamental traits, such as language or family structures, found in every known human society. His research aimed to document these commonalities through statistical analysis of the Human Relations Area Files. This approach suggests that despite diverse environmental adaptations, there are basic social patterns shared by all human groups across the globe.

20. (D) Folklore consists of irrational survivals from savage stages of development
E.B. Tylor viewed folklore through the lens of evolutionary progress, considering it a collection of remnants from a more primitive state of mind. He argued that these traditions were once meaningful practices in savage or barbaric stages but had become irrational habits in civilized society. For Tylor, folklore served as evidence for reconstructing the earlier intellectual history of mankind.

21. (C) He strictly adhered to the unilinear evolutionary model of Lewis Morgan
George Murdock is famous for founding the Human Relations Area Files and applying statistical methods to the study of kinship and social structure. While he examined cultural patterns, he did not strictly follow the rigid, unilinear stages of development defined by Lewis Henry Morgan. Instead, Murdock's cross-cultural approach allowed for a more flexible understanding of how various social traits correlate.

22. (B) As a cultural survival from a previous animistic stage of development
Under Tylorian theory, a ritual that is performed purely out of tradition without current knowledge of its purpose is classified as a survival. Such practices are seen as remnants of earlier evolutionary stages, such as animism, where the ritual originally held significant meaning. Analyzing these "living fossils" allows researchers to reconstruct the ancestral beliefs and behaviors of a particular social group.

23. (D) It is inherently ethnocentric, placing Western civilization at the pinnacle
Classical unilinear evolution is frequently criticized for its ethnocentrism, as it assumes that Western European society represents the highest possible stage of development. By ranking all other cultures as inferior or "primitive" versions of the West, the theory ignores the unique logic and value of diverse social systems. This hierarchical framework reflects a nineteenth-century bias toward industrialization and colonial expansion.

24. (A) Both Statement I and Statement II are correct
E.B. Tylor utilized the concept of survivals as a primary methodological tool to understand human history. He argued that certain cultural traits persist long after their original purpose has vanished, serving as living fossils of earlier stages. By studying these remnants, anthropologists believed they could accurately reconstruct the evolutionary trajectory of human thought and behavior from its most primitive origins.

25. (C) Doctrine of Survivals
The analysis of modern superstitions as remnants of ancient thought is the core application of the doctrine of survivals. This framework, established by E.B. Tylor, suggests that behaviors from a previous stage of evolution can linger in a more advanced society. These retained elements provide a vital link to the past, allowing scholars to map the historical development of human reasoning.

26. (A) Primitive Culture
Published in 1871, this foundational work by E.B. Tylor introduced the concept of animism

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involves collecting every known variant of the tale across different regions and historical periods. By meticulously analyzing the geographical distribution and historical timelines of specific narrative motifs, the researcher works backward to identify the tale's archetype. The case study reveals how the tale mutated as it crossed geographic boundaries, losing some motifs while acquiring local elements. This application of the Historical Geographic Method provides a quantifiable diachronic structure to prove the monogenetic origin of the tale. The synthesis of these approaches underscores how diffusion theories systematically map the historical and spatial migration of folklore from a single point of creation.

Based on the above source, attempt the following five questions.

286. What is the core proposition of the Egyptian School regarding foundational myths?
(A) They originated simultaneously in multiple locations globally
(B) They migrated exclusively to Finland from ancient India
(C) They were formed solely through psychic unity
(D) They diffused globally from ancient Egypt

287. Which method is described as the hallmark of the Finnish School?
(A) The Comparative Philology Method
(B) The Myth Ritual Method
(C) The Historical Geographic Method
(D) The Solar Mythology Method

288. What does the Historical Geographic Method systematically involve?
(A) Ignoring regional adaptations to focus on the original language
(B) Collecting every variant of a tale across regions and periods
(C) Tracing etymological roots of heroic names to celestial bodies
(D) Analyzing the economic class of the tale's original narrator

289. What is the ultimate goal of working backward through geographical distribution and historical timelines in this method?
(A) To prove the multilinear evolution of societies
(B) To show that folklore rapidly devolves into shorter forms
(C) To eliminate the influence of ancient Egyptian mythology
(D) To identify the tale's archetype

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290. According to the passage, what happens to the magic tale as it crosses geographic boundaries?
(A) It mutates, losing some motifs while acquiring local elements
(B) It permanently reverts to its unadulterated archetype
(C) It loses all structural integrity and becomes a different story entirely
(D) It remains perfectly identical in every geographical location

Direction : Please read the following source carefully.

An anthropological investigation into the striking similarities of flood myths found in completely isolated indigenous tribes relies on Diffusion Theories associated with Polygenesis. Recognizing that these tribes had no historical contact, the researcher utilizes the concept of Psychic Unity, which argues that all human minds share a fundamental cognitive structure that reacts uniformly to similar environmental stimuli. The study contrasts two critical theories within this framework: Convergence and Parallelism. By applying Parallelism, the scholar suggests that the isolated cultures independently developed identical flood myths by passing through the exact same evolutionary cultural stages at different times. Conversely, by applying Convergence, the researcher examines how the cultures may have started from entirely different cultural origins but eventually developed similar flood narratives due to facing similar ecological disasters. This scenario highlights how polygenesis challenges the idea of a single origin point, demonstrating that shared human psychology and comparable environmental conditions naturally produce identical folklore independent of cultural diffusion. The case affirms that similar folktales do not always imply historical contact, validating the distinct mechanisms of Convergence and Parallelism.

Based on the above source, attempt the following five questions.

35. (C) Civilization
In the evolutionary framework proposed by Lewis Henry Morgan, the final stage of human progress is defined by the development of a phonetic alphabet and the use of writing for record-keeping. This stage, known as Civilization, follows the period of Upper Barbarism, which is characterized by the smelting of iron ore. Writing is seen as the ultimate achievement that distinguishes complex societies from their predecessors.

36. (D) To reconstruct the early history and evolution of human thought
E.B. Tylor studied folklore not merely for its own sake, but as a methodological tool to understand the mental history of mankind. By analyzing survivals found in contemporary traditions, he sought to piece together the stages through which human reasoning had evolved. His primary goal was to provide a scientific account of how the human mind progressed from primitive animism to modern science.

37. (A) I, III, IV and V
George Murdock's scholarly work is defined by his extensive cross-cultural research and the identification of cultural universals common to all human groups. He utilized a multilinear approach to understand social variation and relied on statistical correlations to test his hypotheses. While he studied evolutionary patterns, he moved away from the strict unilinear sequences of earlier theorists, focusing instead on structural regularities.

38. (A) Both Statement I and Statement II are correct
Lewis Henry Morgan believed that technological progress was universal and followed the same sequence globally. His detailed analysis of social and material evolution in "Ancient Society" was highly influential, particularly for Karl Marx and Friedrich Engels. They utilized Morgan's research to support their own materialist conceptions of history, finding his classification of developmental stages valuable for their theories on social structure.

39. (D) Lewis Morgan - Ancient Society
Lewis Henry Morgan's most famous work is "Ancient Society," published in 1877, which details his theory of unilinear evolution. The other options are incorrectly matched: George Murdock wrote "Social Structure," James Frazer authored "The Golden Bough," and E.B. Tylor wrote "Primitive Culture." These books represent the foundational texts of their respective authors and the different schools of thought within anthropological and folklore studies.

40. (A) II, I, III
E.B. Tylor proposed a specific evolutionary sequence for religion based on the complexity of spiritual beliefs. He argued that religion began with animism, the belief in individual souls. This evolved into polytheism, characterized by a pantheon of distinct deities. Finally, religious thought culminated in monotheism, the belief in a single supreme being. This progression reflects the unilinear movement from simple to complex ideas.

41. (C) Frazer - Multilinear Evolution
James Frazer is traditionally associated with unilinear evolution, as he proposed a single developmental sequence from magic to religion to science. Multilinear evolution is a later framework that allows for multiple diverse paths of development. The other pairs are correctly matched, associating Tylor with survivals, Morgan with his stages of savagery to civilization, and Murdock with the Human Relations Area Files database.

42. (A) Heavy reliance on participant observation fieldwork
Nineteenth-century evolutionary theorists were typically "armchair anthropologists" who relied on second-hand accounts from travelers and missionaries rather than conducting their own fieldwork. Their methodology was built on the comparative method and the assumption of progress through fixed stages. While they believed in the psychic unity of mankind, the modern standard of long-term participant observation was not established until the twentieth century.

43. (D) James Frazer
"The Golden Bough" is a massive comparative study of mythology and religion authored by Sir James Frazer. First published in 1890, it explores the evolution of human thought through various stages of magic, religion, and science. The work is famous for its detailed analysis of rituals and

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fashions, and rituals, originate among the social elite and eventually descend to the lower classes. According to this theory, these items lose their original complexity and meaning as they are adopted by the "folk." This elitist framework views the peasantry as passive recipients and preservers of high culture's remnants rather than as original creators.

95. (A) The "folk" are uncreative and preserve remnants of high culture
The elitist approach, particularly associated with Hans Naumann, posits that the lower classes are fundamentally uncreative and lack the ability to generate original culture. Instead, they are seen as "carriers" who preserve the decaying remnants of traditions that began among the aristocracy. In this view, every piece of folklore was once a sophisticated product of the elite that eventually "sank" into the broader, less educated population over time.

96. (B) It argues that the elite class produces all original folklore
Marxist folklore theory emphasizes that folklore is an authentic expression of the lower classes, often reflecting their struggles and aspirations. It does not argue that the elite produce all original folklore; that is the core assertion of the Elitist approach (Gesunkenes Kulturgut). Instead, Marxists like Jack Zipes analyze how the elite and capitalist industries co-opt and sanitize the original, often subversive, creations of the folk to serve their own interests.

97. (B) Gesunkenes Kulturgut (Elitist Devolution)
The phenomenon of a sophisticated art form, like a royal opera aria, becoming a simplified folksong among peasants is a perfect example of "Gesunkenes Kulturgut." This theory, proposed by Hans Naumann, argues that cultural items "sink" from the higher social classes to the lower ones. The distorted version found in the rural community is seen as a simplified remnant of the original elite culture, illustrating the downward flow of cultural traits.

98. (A) It ignores the upward flow where elites borrow from folk traditions
A major criticism of Hans Naumann's "Gesunkenes Kulturgut" is its unidirectional view of culture. By arguing that traits only move from the elite to the folk, the theory ignores the frequent instances where the upper classes borrow, romanticize, and adapt elements from peasant traditions. This "upward flow" is seen in nationalistic movements and classical music, proving that cultural exchange is a complex, multi-directional process rather than a simple downward filtration.

99. (C) Statement I is correct but Statement II is incorrect
Marxist folklorists often view authentic folklore as an expression of the utopian desires or anti-capitalist sentiments of the working classes. They do not see the "culture industry" as a positive force; instead, they critique it for commodifying folk traditions. According to this view, mass media and corporations strip folklore of its original meaning and revolutionary potential, transforming it into a standardized product that serves the interests of the dominant capitalist class.

100. (D) Marxist Devolutionary approach
Analyzing the rewriting of fairy tales to promote bourgeois values is a typical methodology of the Marxist devolutionary approach. Scholars like Jack Zipes examine how the transition from oral folk tradition to printed children's literature involved sanitizing the stories to instill discipline and middle-class morals. This process is viewed as a form of cultural co-optation, where the authentic and often harsh voice of the peasantry is silenced by the dominant social class.

101. (C) A single origin point from which a cultural trait spreads
Monogenesis is a central concept in diffusionist theories, asserting that a specific cultural trait, such as a myth or a technology, was invented only once in a single location. From this point of origin, the trait spreads to other cultures through migration, trade, or conquest. This perspective stands in contrast to polygenesis, which argues that similar traits can be invented independently in multiple places due to shared human psychology.

102. (B) The spread of cultural items between individuals or cultures
Cultural diffusion is the process by which ideas, customs, technologies, and stories move from

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accompanies a ritual performance. While the two may become detached over centuries, the theory maintains that myths cannot be fully interpreted without understanding the physical ceremonies and social practices from which they originally emerged.

53. (A) Both A and R are true and R is the correct explanation of A.
Myth Ritualists believe that myths and rituals are two sides of the same coin, with myths serving as the spoken explanation for performed actions. They argue that myths originally functioned to validate or describe essential ceremonies, such as those related to agriculture or the divine status of kings. Therefore, understanding the ritual context is considered mandatory for correctly interpreting the meaning and origin of any myth.

54. (B) Hero myths are derived from ritual dramas rather than history
Lord Raglan was a strict proponent of the Myth Ritual Theory, particularly regarding hero narratives. He argued that the biographies of traditional heroes follow a rigid pattern that reflects ritual drama rather than historical fact. According to Raglan, these stories were created to accompany the installation of kings or seasonal rites, and their widespread similarities are due to the shared ritual structures.

55. (C) It insists that all rituals eventually become children's games
While some devolutionary theories suggest that rituals can degrade into games, the Myth Ritual School focuses on the functional link between narrative and performance. This school, including the Cambridge Ritualists, was heavily influenced by Frazer's studies of dying and reviving gods. Their primary goal was to show how myths explain ritual actions, rather than claiming a universal path of degradation into children's play.

56. (A) P-3, Q-1, R-4, S-2
Max Müller is the primary figure associated with Solar Mythology, while Lord Raglan developed the influential Hero Pattern within the Myth-Ritual framework. James Frazer is noted for his evolutionary stages of human thought from magic to science. Jane Harrison was a key member of the Cambridge Ritualists, focusing on the connection between Greek myths and their corresponding religious ceremonies and ritual actions.

57. (C) The ritual is forgotten over time, leaving only the narrative
According to the Cambridge Ritualists, myths often survive as independent stories because the original physical rituals they accompanied are no longer practiced. When a society ceases the ceremony, the accompanying narrative may continue to be told as a legend or folktale. This process creates a "detached" myth, where the modern audience appreciates the story without realizing it was once the script for a ritual.

58. (A) Ancient Egyptian agricultural ceremonies and kingship rites
A researcher applying the Myth-Ritual approach to the Osiris myth would look for the underlying religious ceremonies that the story explains. Since this theory views myth as the spoken counterpart to ritual, the focus would be on how the narrative mirrors Egyptian rites related to harvest, fertility, and the coronation of the pharaoh. This methodology prioritizes social action over linguistic roots or geographic migration.

59. (A) I, II and III
Lord Raglan's Hero Pattern consists of twenty-two points that he believed appeared in the biographies of legendary figures. Key elements include the hero's royal birth, an attempt on his life during infancy, and being raised by foster parents in a distant location. These traits are seen as markers of a ritual-based narrative rather than history. The invention of modern science is not a part of this traditional pattern.

60. (B) Myth Ritual theory
Analyzing a myth as the historical remnant of a festival drama is the signature approach of the Myth Ritual theory. This perspective assumes that many traditional narratives were originally the scripts or explanations for performed ceremonies. By identifying the dramatic or ritualistic roots of a story like dragon-slaying, the researcher seeks to uncover the primary functional purpose the tale served within its original religious context.

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myths from around the world, significantly influencing literature and the early study of folklore.

44. (B) The belief that things act on each other through a secret sympathy
James Frazer defined sympathetic magic as the belief that objects can influence one another through an invisible connection or "sympathy." He divided this into two main categories: the law of similarity and the law of contact. This framework suggests that by manipulating a symbolic representation or a physical fragment of a target, a magician can produce a desired effect on that person or object.

45. (C) He argued that thought evolved from Magic to Religion to Science
James Frazer proposed a unilinear evolutionary sequence for the development of human reasoning. He argued that early humans first relied on magic, which he considered a "false science" based on flawed laws. When magic failed to produce results, people turned to religion to appease deities. Finally, the development of the scientific method provided a more effective and empirical way to understand the natural world.

46. (D) Voodoo dolls are examples of Contagious magic
In Frazer's classification, voodoo dolls are primarily examples of homeopathic magic because they rely on the Law of Similarity, where "like produces like." Contagious magic, however, is based on the Law of Contact, involving items like hair or fingernails that were once part of the person. While both forms are types of sympathetic magic, the use of a representative image belongs to the former.

47. (A) Homeopathic (imitative) magic
The attempt to produce a result by imitating it is known as homeopathic or imitative magic. In this case, the farmer believes that the potato-like shape of the stone will influence the actual potatoes to grow similarly large. This illustrates Frazer's Law of Similarity, where the representative object is thought to have a direct, magical effect on the target through their visual resemblance.

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48. (B) Magic based on things once in contact influencing each other
Contagious magic is defined by Frazer's Law of Contact, which posits that items once physically connected retain a permanent relationship. By performing magic on a person's hair, clothing, or even footprints, the practitioner believes they can influence the individual directly. This differs from homeopathic magic, which relies on visual resemblance rather than a past physical association between the object and the target.

49. (A) Both Statement I and Statement II are correct
James Frazer viewed magic as a "false science" because it operates on the belief in universal laws, despite those laws being incorrect. He argued that the transition to religion occurred when humans realized magic was ineffective at controlling nature. This led them to seek the favor of supernatural beings through prayer and sacrifice, marking a shift from commanding forces to propitiating conscious powers.

50. (A) Religion
According to Frazer's stages of thought, a society that attempts to influence natural phenomena by appealing to conscious supernatural powers is in the stage of religion. This differs from magic, where the practitioner believes they can directly command nature through secret laws. Religion involves the propitiation of deities, reflecting a stage where humans acknowledge their own inability to control the environment through purely magical means.

51. (C) Jane Ellen Harrison
Jane Ellen Harrison was a leading member of the Cambridge Ritualists and a primary proponent of the Myth Ritual Theory. She specialized in Greek religion and argued that many ancient myths originated from forgotten rituals. Her work emphasized that mythology and religion are best understood by examining the underlying social actions and ceremonies that originally gave rise to the narratives told by a society.

52. (D) Myth is the spoken correlative of the acted ritual
The Myth Ritual Theory asserts a fundamental and inseparable connection between narrative and action. According to this perspective, a myth is essentially the verbal script or explanation that

transforming observations of the dawn and sunset into complex mythological narratives.

70. (B) He relied on Comparative Philology and texts like the Rig Veda
Max Müller's methodology was rooted in the study of Indo-European languages and ancient sacred scriptures. By comparing Sanskrit texts like the Rig Veda with Greek and Latin myths, he sought to find common linguistic roots. He believed that etymological analysis could reveal the original, naturalistic meanings behind mythological figures, proving that they were personifications of celestial events rather than historical people or independent inventions.

71. (D) It is widely accepted by modern folklorists as an absolute origin
While Solar Mythology was highly influential in the nineteenth century, it is no longer accepted as a comprehensive explanation for the origin of all myths. Modern folklorists recognize that narratives arise from many sources, including historical events and social structures, not just celestial phenomena. The theory's reductionist approach, which saw almost every hero as a solar metaphor, eventually led to its decline in academic popularity.

72. (A) Solar Mythology
The practice of interpreting mythological battles as allegories for natural cycles, such as the sun defeating the darkness of night, is the hallmark of Solar Mythology. This approach, championed by Max Müller, assumes that ancient people used poetic language to describe the sky. When the original meanings faded, these descriptions were misunderstood as stories of literal heroes and monsters, forming the basis of global mythological traditions.

73. (C) Nature terms lost their meaning and became gods or heroes
Max Müller used the phrase "disease of language" to describe the process where metaphorical descriptions of nature evolved into myths. He argued that ancient people spoke about natural events like the sun using poetic epithets. As language changed, these titles were taken literally, and the original naturalistic meaning was lost. Consequently, the sun's journey became the biography of a god, creating the framework of mythology.

74. (C) Statement I is correct but Statement II is incorrect
Comparative Philology was used by Müller to reconstruct ancient myths by examining the linguistic ties between Indo-European languages. However, he did not believe the mythological stage of language was characterized by scientific clarity. Instead, he argued it was a period of poetic ambiguity where metaphors for nature were easily misunderstood, eventually leading to the "disease of language" that produced personified deities and heroes.

75. (D) Roots linking Daphne to the dawn (Sanskrit 'Ahanâ')
Max Müller's analysis of myths like that of Daphne relied heavily on etymological connections to natural phenomena. He argued that the name Daphne was linguistically related to the Sanskrit word for dawn. Under this framework, the story of Apollo pursuing Daphne is interpreted as a poetic description of the sun chasing the dawn, which eventually disappears or "transforms" when the sun rises fully in the sky.

76. (B) Alan Dundes
Alan Dundes, a prominent 20th-century American folklorist, wrote the influential essay titled "The Devolutionary Premise in Folklore Theory." In this work, he critiqued the long-standing scholarly bias that folklore is a dying or decaying tradition. Dundes argued that folklore is a living, creative process and challenged his predecessors' obsession with finding "pure" origins in the past while ignoring contemporary, urban forms of folk expression.

77. (C) Folklore is fundamentally decaying or dying as civilization advances
The devolutionary premise is the belief that folklore is a relic of the past that inevitably declines in quality and frequency as a society modernizes. Early scholars assumed that education, industrialization, and literacy would destroy traditional oral cultures. This perspective views folklore as a shrinking repository of fragments from a "golden age" of authentic tradition, rather than a dynamic and evolving part of human culture.

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78. (A) Both A and R are true and R is the correct explanation of A.
In the 19th century, folklorists were driven by a sense of urgency to collect traditions because they believed modern life was eradicating them. This panic was fueled by the devolutionary premise, which suggested that authentic folklore was fragile and prone to decay. Consequently, collectors focused on rural areas to salvage what they perceived as the final, vanishing remnants of their nation's ancient and pure cultural heritage.

79. (A) Collectors focused on rural peasants, ignoring urban traditions
Because early folklorists believed that modern life destroyed tradition, they focused their efforts on rural, illiterate peasants whom they saw as the last carriers of authentic folklore. This devolutionary bias led them to ignore urban environments and industrialized workers, whom they considered "corrupted" by modern civilization. As a result, the early study of folklore was heavily skewed toward idealized and nostalgic versions of rural life.

80. (B) Alan Dundes supported the devolutionary premise as an absolute truth
Alan Dundes is actually the primary critic of the devolutionary premise, not its supporter. He argued that the belief in the decay of folklore was a misguided theoretical bias that hindered the study of modern folk traditions. While the premise assumes a lost "golden age" and views oral tradition as inherently prone to corruption, Dundes advocated for a view of folklore as a healthy, evolving, and contemporary phenomenon.

81. (A) P-4, Q-1, R-3, S-2
Evolution describes the development of culture from simple to complex forms. Devolution refers to the decay or degradation of cultural traditions over time. Diffusion involves the spread of cultural traits from one group to another through contact or migration. Polygenesis is the theory of independent invention, where similar cultural items are created in multiple locations without historical contact, often attributed to the psychic unity of mankind.

82. (A) To argue that folklore is a dynamic, living process
Alan Dundes critiqued the devolutionary premise to shift the focus of folklore studies toward the present. He argued that folklore is not a dying relic but an active process of communication and creativity found in all human groups, including modern urban societies. By rejecting the idea of inevitable decay, Dundes encouraged folklorists to study contemporary phenomena like office humor, urban legends, and internet memes as authentic folklore.

83. (C) The Devolutionary Premise
The claim that "true folklore no longer exists" is a classic example of the devolutionary premise. This bias assumes that folklore only belongs to a distant, non-industrial past and that modern life has entirely replaced it with mass media. Scholars influenced by this view tend to overlook new and evolving forms of traditional expression, believing that only the ancient and rural versions of culture are worthy of study.

84. (A) I, II and IV
The devolutionary premise is characterized by a nostalgic view of the past and the belief that traditions are inevitably decaying. It treats contemporary folklore as fragmented remnants of a once-unified whole. This framework generally ignores the creation of new folklore in urban settings, as it assumes that modernization is the enemy of authentic tradition. Such a bias heavily influenced the early collection and interpretation of folk materials.

85. (C) Devolutionary Premise
By recognizing internet memes as modern folklore, a scholar is rejecting the idea that folklore is a dying tradition tied only to the rural past. This acceptance acknowledges that folklore is a living process that adapts to new technologies and social environments. This stance directly contradicts the devolutionary premise, which posits that modern industrialization and digital communication would effectively end the creation and transmission of authentic folk traditions.

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86. (B) Both argue that folklore degrades from a previously pure state
Marxist and elitist theories are considered devolutionary because they both describe folklore as a product of degradation. Elitist theory argues that folklore consists of "sunken" goods from the upper classes that lose their quality among the folk. Marxist theory often views traditional folklore as being corrupted or sanitized by the modern "culture industry." Both perspectives share the fundamental assumption that folklore represents a decline from a superior state.

87. (A) I, II, IV and V
Marxist folklore theory often interprets traditional stories as expressions of class struggle and the utopian aspirations of the oppressed. It critiques the modern "culture industry" for commodifying and sanitizing these authentic traditions to serve capitalist interests. While some theories see folklore as sunken elite goods, that specific concept is primarily associated with Naumann's elitist theory rather than the core revolutionary and class-based analysis characteristic of Marxist approaches.

88. (C) Statement I is correct but Statement II is incorrect
The Marxist approach views folktales as reflections of socioeconomic conditions and the struggles between different social classes. However, Marxist theorists do not believe that modern mass media preserves the revolutionary potential of folklore. Instead, they often argue that the "culture industry" sanitizes and commercializes these traditions, stripping them of their subversive elements and turning them into passive entertainment that supports the status quo of capitalist society.

89. (C) Marxist approach - Jack Zipes
Jack Zipes is a prominent scholar who has applied Marxist theory to the study of fairy tales, analyzing how they reflect class dynamics and historical change. The other pairs are incorrect: Karl Marx is not associated with the Elitist approach, Alan Dundes critiqued rather than proposed the devolutionary premise, and Hans Naumann is the key figure for the "Gesunkenes Kulturgut" (sunken cultural goods) theory, rather than the Indianist theory.

90. (A) Marxist Devolution
The analysis of how traditional peasant tales are commercialized and sanitized by major corporations to promote capitalist ideologies is a classic example of Marxist devolution theory. This approach focuses on how the "culture industry" co-opts authentic folk expressions, stripping them of their original social meaning and revolutionary potential. The process is seen as a form of cultural degradation where the needs of capital override the authentic voice of the folk.

91. (D) Elitist Devolution - E.B. Tylor
E.B. Tylor was a proponent of unilinear evolution, not elitist devolution. The theory of elitist devolution, or "Gesunkenes Kulturgut," is primarily associated with Hans Naumann. The other pairs are correct: Alan Dundes is known for his work on the devolutionary premise, Hans Naumann for sunken cultural goods, and Jack Zipes for applying Marxist perspectives to the study of fairy tale evolution and cultural commodification within modern society.

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92. (B) Utopian voice of the proletariat
The elitist devolutionary theory, championed by Hans Naumann, views the "folk" as uncreative and argues that folklore consists of "sunken cultural goods" from the upper classes. This perspective suggests that the lower classes merely imitate and simplify the art and customs of the elite. In contrast, the idea of folklore as the "utopian voice of the proletariat" is a hallmark of Marxist theory, which emphasizes the creativity and aspirations of the lower classes.

93. (C) Gesunkenes Kulturgut
Hans Naumann used the term "Gesunkenes Kulturgut," which translates to "sunken cultural goods," to describe his theory of folklore. He argued that the peasant classes do not create their own traditions but instead adopt and simplify the cultural forms that have trickled down from the aristocracy and the educated elite. This elitist perspective suggests that folklore is a degraded version of what was once high art or sophisticated religious practice.

94. (D) Cultural goods that filtered from the elite to the lower classes
The term "Gesunkenes Kulturgut" describes the process by which cultural traits, such as songs,

110. (D) One culture learned it from the other through contact or migration
A diffusionist would interpret identical weaving patterns in distant cultures as evidence of historical contact. Rather than assuming the patterns were invented twice (polygenesis) or that they evolved through fixed stages (unilinear evolution), the diffusionist argues that the trait must have moved from one group to another. This perspective emphasizes the importance of migration, trade, or ancient maritime travel in explaining the global distribution of complex and specific cultural achievements.

111. (A) Benfey focused on India, while the Egyptian School focused on Egypt
The primary difference between these two diffusionist schools is their identified center of origin. Both believe in monogenesis, but they point to different cultural cradles. Benfey argued that folktales migrated from India through literary and oral transmission. The Egyptian School, also known as the Heliolithic School, argued that all major civilization traits, from agriculture to monumental architecture, originated in Egypt and spread globally through the "Children of the Sun."

112. (A) I, II, III and V
Benfey's Indianist theory is built on several key assertions: the Indian origin of most tales, their transmission through both literary translations (like the "Panchatantra") and oral storytelling, and their subsequent migration to the West. The theory rejects the idea of universal independent invention (polygenesis), arguing instead that complex narratives are created once and then borrowed. This framework highlights the role of historical events, such as the Islamic expansion, in cultural transmission.

113. (C) Statement I is correct but Statement II is incorrect
The Indianist theory does indeed claim that many European folktales have a single origin in India. However, Theodor Benfey did not believe these stories were spread by Native Americans. Instead, he argued that they were transmitted to the West by Islamic scholars, travelers, and Buddhist monks through the Middle East and Central Asia. The migration paths he identified were historical and literary, connecting the ancient Indian subcontinent to the medieval and modern European world.

114. (A) Pan-Egyptian Theory - Grafton Elliot Smith
Grafton Elliot Smith is the primary figure behind the Pan-Egyptian or Heliolithic theory, which argues that all civilization began in Egypt. The other matches are incorrect: the Indianist theory was proposed by Benfey, not W.J. Perry (who was an Egyptian diffusionist). Benfey was a monogenist, not a proponent of polygenesis. Julius Krohn did not develop the theory of animism; he is known for pioneering the Historical-Geographic method in the study of folklore.

115. (C) The Heliolithic / Egyptian School
The argument that pyramid structures in the Americas and Egypt must share a common origin is the core premise of the Heliolithic or Egyptian School of diffusion. Led by Grafton Elliot Smith and W.J. Perry, this school claimed that humans are uninventive and that all complex cultural achievements were created in Egypt and spread via migration. They used the worldwide presence of megaliths and mummification as evidence for this single-center theory of global civilization.

116. (D) Psychic Unity - Monogenetic School
Psychic unity is the fundamental premise of the polygenetic school, not the monogenetic school. It suggests that similar human minds independently invent similar traits. Monogenetic schools, like the Heliolithic (Egyptian) or Migration (Indianist) schools, argue that traits are invented once and spread through diffusion. The Historical-Geographic method, used by the Finnish School, also typically relies on a monogenetic assumption to trace a tale's specific origin and movement through time and space.

117. (C) Humans possess the innate psychic unity to invent things independently
The Egyptian School, led by Smith and Perry, explicitly rejected the idea of psychic unity and independent invention. They believed that humans are inherently uninventive and that civilization is an accidental discovery that happened only once in Egypt. According to their "Heliolithic" theory, all major cultural advancements spread globally through the migrations of ancient Egyptians, whom they called the "Children of the Sun," rather than

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one social group to another. This transmission can occur through various means, such as trade, migration, or intermarriage. Diffusionist scholars emphasize the historical connections between societies, arguing that most cultural similarities are the result of borrowing and contact rather than independent invention. It is a key concept in explaining the global distribution of cultural traits.

103. (A) Both A and R are true and R is the correct explanation of A.
Diffusionists often reject the evolutionary concept of "psychic unity" because it suggests that humans are naturally inventive enough to create similar things independently. Instead, diffusionists argue that true innovation is rare and that most societies acquire complex traits by borrowing them from others. This belief that humans are fundamentally uninventive provides the logical foundation for their emphasis on tracking the historical and geographic movement of cultural items across the globe.

104. (A) He proposed the Indianist Theory in his translation of the Panchatantra
Theodor Benfey is the primary figure behind the Indianist Theory of folklore. In 1859, his German translation of the "Panchatantra," an ancient Indian collection of animal fables, argued that these stories were the source for many European folktales. He believed that the tales migrated from India to Europe through both literary and oral channels, particularly via Islamic and Buddhist transmission routes, establishing a major school of diffusionist thought.

105. (C) It argued that all tales originated in ancient Egypt
Theodor Benfey's migration theory specifically identified India, not Egypt, as the cradle of many international folktales. He posited that animal fables and fairy tales spread from India through historical contacts, such as the Islamic expansion and the travels of Buddhist monks. While other radical diffusionists focused on Egypt, Benfey's work remained centered on the Indian origins and the subsequent transmission of these narratives into the European literary and oral traditions.

106. (A) P-4, Q-1, R-2, S-3
Monogenesis is the belief in a single origin for cultural traits. The Indianist theory specifically argues that tales originated in India and then migrated. The Egyptian school (Heliolithic theory) asserts that all higher culture began in Egypt. The Historical-Geographic method is a systematic approach to reconstructing the life history of a tale by analyzing its variants to find its original form and its primary paths of geographic diffusion.

107. (D) Transmission through Islamic scholars and the spread of Buddhism
Benfey argued that the spread of Indian tales to the West was facilitated by major historical and religious movements. He specifically highlighted the role of the Islamic world, which translated Indian texts into Persian and Arabic, and the influence of Buddhism, which carried stories along trade routes into East and Central Asia. These literary and cultural bridges allowed Indian fables to reach Europe, where they were eventually incorporated into local oral traditions.

108. (B) The Panchatantra
A scholar applying Benfey's Indianist theory to a European fable would first seek its earliest version in the "Panchatantra." This ancient Sanskrit text is considered the primary source for many of the world's most famous animal stories. According to Benfey, the structural and thematic similarities between European fables and the "Panchatantra" provide clear evidence of their monogenetic origin in India and their subsequent migration through literary translations and oral transmission.

109. (A) I, II and III
Theodor Benfey, Grafton Elliot Smith, and W.J. Perry are all associated with radical diffusionist theories that emphasize monogenesis. Benfey focused on the Indian origin of tales, while Smith and Perry developed the Heliolithic theory, arguing that all civilization began in Egypt. In contrast, Adolf Bastian is known for the theory of psychic unity and polygenesis, which suggests that humans independently invent similar ideas due to the universal structure of the mind.

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61. (C) It assumes every myth must have originated from a ritual
A common critique of the strict Myth Ritual Theory is its reductionist nature, as it often insists on a ritual origin for every traditional narrative. Critics argue that myths can also arise from historical events, individual creativity, or the personification of natural forces. By mandating a one-to-one correspondence between myth and ritual, the theory may overlook other valid sources of folklore and cultural storytelling.

62. (A) I, II and III
The Myth Ritual School is represented by scholars like Jane Harrison, Gilbert Murray, and Lord Raglan. These individuals focused on the structural and functional links between mythology and religious performance. In contrast, Theodor Benfey was a diffusionist who emphasized the Indian origin of tales, and Max Müller was a philologist who founded Solar Mythology. Harrison and her colleagues are specifically known as the Cambridge Ritualists.

63. (C) Statement I is correct but Statement II is incorrect
The Myth Ritual School defines myth as the "thing said" (mythos) and ritual as the "thing done" (dromenon). This functional connection is the core of their theory. However, Max Müller was not the founder of this school; he was the leader of the Solar Mythology and Comparative Philology school. The Myth Ritual School was primarily developed later by figures like Jane Harrison and her contemporaries.

64. (B) Myth Ritual Theory - S.H. Hooke
S.H. Hooke is a prominent scholar who applied the Myth Ritual Theory to ancient Near Eastern cultures, exploring the connection between myths and royal rituals. The other options are incorrectly matched, as Solar Mythology is associated with Müller, "Primitive Culture" was written by E.B. Tylor, and the concept of devolution is not primarily linked to the unilinear evolutionary framework of Sir James Frazer.

65. (A) III, II, I
James Frazer proposed that human thought evolved through three successive stages. He argued that humanity first relied on magic to manipulate the environment. When magic proved unreliable, society moved into the religious stage, seeking to propitiate supernatural beings. Finally, the rise of the scientific stage replaced these earlier modes of thought with empirical observation and logical experimentation to understand the natural laws of the world.

66. (A) Historical Geographic Method - Solar origins
The Historical-Geographic method focuses on tracing the migration and life history of folktales to find their original form (Urform), not on solar origins. The latter is the focus of Solar Mythology. The other pairs are correct: the Cambridge Ritualists studied myths derived from rituals, Comparative Philology focused on the linguistic roots of myth, and Unilinear Evolution assumed fixed developmental stages for all cultures.

67. (C) Julius Krohn
Julius Krohn was a Finnish scholar who pioneered the Historical-Geographic method, which focuses on tracing the diffusion of folktales. He is not considered a member of the Myth Ritual School. Jane Harrison, Lord Raglan, and S.H. Hooke, however, are all key figures who argued that myths originate from rituals. Krohn's work was methodological and geographic, whereas the ritualists focused on the functional origin of sacred narratives.

68. (D) Max Müller
Friedrich Max Müller was a German-born philologist and Orientalist who became the primary proponent of Solar Mythology. Based at Oxford, he argued that ancient myths were originally poetic descriptions of solar phenomena and celestial events. His work utilized comparative philology to reconstruct the meanings of names in ancient texts like the Rig Veda, leading to the theory that myths arise from a "disease of language."

69. (C) Myths result from a "disease of language" regarding solar phenomena
Max Müller's Solar Mythology is based on the idea that myths originated as poetic descriptions of natural forces, particularly the sun. Over time, the original meanings of these metaphors were forgotten, a process he called a "disease of language." This led people to interpret the poetic terms as the names of gods and heroes,

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being independently created by various human groups.

118. (B) The Heliolithic Theory
The Heliolithic theory is synonymous with the Egyptian School of diffusionism. The term combines "helios" (sun) and "lithos" (stone), referring to the school's focus on solar worship and megalithic monuments as key markers of Egyptian cultural influence. Proponents like Smith and Perry argued that this specific cultural complex originated in Egypt and was carried across the globe by ancient travelers, explaining the similarities found in civilizations from the Mediterranean to the Americas.

119. (D) To reconstruct the 'life history' and 'Urform' of a folktale
The Historical-Geographic method, or Finnish School, aims to trace the complete history of a folktale by analyzing all known variants. By mapping these versions geographically and chronologically, researchers attempt to identify the "Urform" (original form) and the tale's point of origin. This rigorous, empirical approach focuses on the life cycle of the narrative as it travels and changes through oral transmission across different regions and generations.

120. (A) Julius Krohn and Kaarle Krohn
The Finnish School, also known as the Historical-Geographic method, was founded by the father-and-son team of Julius and Kaarle Krohn. Julius Krohn first applied the method to Finnish epic poetry, while Kaarle Krohn expanded its use to international folktales. Their work established a systematic way to study the diffusion of oral traditions, leading to the creation of extensive archives and the development of the Aarne-Thompson tale-type classification system.

121. (C) It actively rejects the concept of monogenesis
The Finnish School actually relies on the concept of monogenesis. Its primary goal is to find the single "Urform" (original form) of a tale and its specific geographic point of origin. The method assumes that each tale type was invented once and then spread through diffusion. By collecting as many variants as possible and mapping them, researchers attempt to work backward to reconstruct the historical and geographic path of that single original narrative.

122. (A) Historical-Geographic Method
The process of gathering hundreds of variants, mapping them, and using chronological analysis to find an original version is the defining practice of the Historical-Geographic method. This approach, developed by the Finnish School, treats each variant as a piece of data that can reveal the history of the tale's movement. By comparing these versions, scholars aim to scientifically deduce where and when the narrative first appeared and how it evolved over time.

123. (D) The original, archetypal form of a folktale before it changed
In the context of the Finnish School, "Urform" refers to the hypothetical original version of a folktale. It is the archetypal story as it first existed before it spread and was modified into various local versions or "variants." Reconstructing the Urform is the ultimate goal of the Historical-Geographic method, achieved through the careful comparison of all collected variants to identify the core elements that remain consistent across time and space.

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124. (C) Statement I is correct but Statement II is incorrect
The Historical-Geographic method involves breaking a folktale into its smallest narrative units, or motifs, to track how they vary across different versions. This systematic breakdown allows for a detailed comparison of variants. However, Kaarle Krohn did not apply this method exclusively to material culture. Instead, he and the Finnish School were primarily concerned with oral traditions, particularly folktales and epic poetry, using the method to trace their narrative evolution and geographic spread.

125. (C) The Aarne-Thompson Tale Type Index
To use the Historical-Geographic method, a folklorist must first identify the tale they are studying using the Aarne-Thompson (AT) Tale Type Index. This index provides a standardized numbering system that groups similar plots from across the world. By identifying a tale's type number, the researcher can then locate its known variants in various archives and collections, which is the necessary first step for mapping its geographic distribution and reconstructing its Urform.

157. (C) It influenced modernist literature like T.S. Eliot's 'The Waste Land'
James Frazer's "The Golden Bough" had a profound impact on the literary world, far beyond the field of anthropology. Its exploration of universal themes like sacrifice, fertility rites, and the "dying and reviving god" provided a rich source of imagery for modernist writers. T.S. Eliot famously acknowledged the work as a major influence on his poem "The Waste Land," which utilizes Frazer's mythological and ritualistic motifs to explore the spiritual state of the modern world.

158. (D) Has lost its original meaning but continues by force of habit
To qualify as a "survival" in E.B. Tylor's framework, a cultural practice must be a remnant of a past stage that no longer serves its original purpose. While it may have once been a logical part of a religious or social system, in the modern day, it is practiced simply because it has been passed down through generations. These habits provide evidence for the evolutionary history of the society, acting as living links to more primitive stages of development.

159. (A) I, II and III
James Frazer's analysis of magic was built on the concept of sympathetic magic, which he divided into two primary laws. Homeopathic or imitative magic is based on the Law of Similarity ("like produces like"). Contagious magic is based on the Law of Contact (things once in contact continue to influence each other). These elements form the basis of what he called the "magical stage" of human thought, which he distinguished from later stages of religion and science.

160. (B) Contagious Magic
Frazer would classify the "lucky jersey" ritual as contagious magic because it is based on the belief that a physical object (the jersey) retains a connection to a successful event (the win). The fan believes that by wearing the item again, they can influence the outcome of a future game through this past contact. This demonstrates the Law of Contact, where things once associated are thought to continue acting upon each other regardless of physical distance or time.

161. (B) Magic commands unseen forces; religion propitiates conscious deities
In Frazer's framework, the key difference between magic and religion lies in the practitioner's attitude toward supernatural power. Magic assumes that the world is governed by impersonal laws that can be manipulated through specific techniques to produce guaranteed results. Religion, however, involves the belief in conscious, superior beings who must be propitiated through prayer and sacrifice. This shift from commanding forces to seeking the favor of gods represents a major step in the evolution of human thought.

162. (A) I, II and III
The Myth Ritual Theory is characterized by the belief that ritual actions precede the myths that explain them. Proponents, such as the Cambridge Ritualists, argue that myths serve as the verbal scripts or justifications for seasonal and religious ceremonies. This approach views myths as inseparable from their corresponding social performances. It does not argue that all myths are solar in origin, which is instead the core assertion of Max Müller's Solar Mythology school.

163. (C) Statement I is correct but Statement II is incorrect
Solar Mythology indeed argues that mythological heroes are often poetic personifications of the sun and its cycles. However, Max Müller's theory was far from universally accepted. By the late 19th and early 20th centuries, it faced heavy criticism for its reductionist approach, with scholars like Andrew Lang arguing that it overemphasized language at the expense of social and historical context. Modern folklore studies have largely abandoned the idea that celestial phenomena are the sole source of myth.

164. (D) Disease of Language – Max Müller
Max Müller is the creator of the "disease of language" theory, which posits that myths arise when poetic descriptions of nature are taken literally over time. The other matches are incorrect: the "dying and reviving god" is a central theme in Frazer's work, the "Hero Pattern" was developed by Lord Raglan, and "Elementargedanken" is a term coined by Adolf Bastian. These concepts represent major

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approach does not require proving migration or trade to explain the presence of similar cultural traits in different parts of the world.

134. (A) I, II and IV
Polygenetic theories are built on the ideas of multiple independent origins and the psychic unity of mankind. They also utilize the concept of convergence to explain how unrelated cultures can develop similar traits independently. These theories reject the monogenetic "Urform" favored by the Finnish School, as they do not assume that every cultural item must have a single point of origin from which it spread to the rest of the world.

135. (D) Bastian's Psychic Unity and Elementargedanken
Carl Jung's concept of archetypes—universal, inherited mental images—is theoretically very similar to Adolf Bastian's "Elementargedanken." Both scholars argue that certain symbols and myths appear globally because they are hardwired into the human mind or collective unconscious. This shared focus on the universal psychological origins of culture places them both in the polygenetic tradition, which explains cultural similarities as products of an identical human mental structure rather than through historical diffusion.

136. (A) Unrelated cultures independently developing similar cultural traits
Convergence refers to the process where two or more cultures develop similar traits, such as technology or social structures, without any historical contact or common ancestry. This often happens because they are responding to similar environmental or social challenges with the same basic human mental equipment. Convergence provides strong support for polygenetic theories and the psychic unity of mankind, as it demonstrates that identical cultural outcomes can be achieved through independent developmental paths.

137. (A) I, II, III and IV
Adolf Bastian's theoretical framework included the concepts of "Elementargedanken" (universal ideas) and "Völkergedanken" (local expressions), all based on the "psychic unity of mankind." He also organized these ideas into "geographical provinces of culture" to show how local environments influence universal mental patterns. His work emphasized independent invention and the universal structure of the human mind, rather than the migration of tales from a single source like India.

138. (C) Statement I is correct but Statement II is incorrect
Parallelism is the idea that different cultures independently move through similar developmental sequences. However, both parallelism and convergence support polygenesis, not monogenesis. Monogenesis argues for a single origin and subsequent diffusion, whereas convergence and parallelism both assume that similar traits can arise in different places without contact. Therefore, they are key concepts for those who believe in multiple origins based on shared human psychology or environmental pressures.

139. (D) Convergence - Cultures becoming similar despite different origins
Convergence is correctly defined as the process where distinct cultures develop similar traits independently, often as adaptations to comparable environmental or social needs. The other pairs are incorrect: parallelism involves independent development through similar stages, not diffusion from Egypt; monogenesis assumes a single origin, not multiple; and devolution refers to the decay of culture, not progress from simple to complex. Convergence remains a primary evidence for polygenetic theories of cultural evolution.

140. (B) Romantic Nationalism
The belief that a nation's folklore is a unique, pure expression of its people's ancient soul is the core of Romantic Nationalism. This ideology, which emerged in the late 18th and 19th centuries, viewed the rural peasantry as the true carriers of authentic national identity. Proponents sought to collect and preserve folklore to strengthen national pride and justify the existence of independent nation-states based on a shared, organic cultural heritage.

141. (C) Theodor Benfey - Convergence
Theodor Benfey is associated with the Indianist migration theory and monogenesis, not convergence. Convergence is a polygenetic concept, whereas Benfey argued for a single

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of folk traditions, it is not primarily associated with the elitist "Gesunkenes Kulturgut" theory, which views the folk as uncreative carriers of sunken elite goods rather than as the primary source of national genius.

188. (A) Both Statement I and Statement II are correct
J.G. Herder's philosophy that folk poetry is the true voice of the nation was the driving inspiration for the Grimm Brothers. They sought to collect and preserve German tales to document what they believed was the ancient and pure "Volksgeist" of their people. Their work was not just an academic exercise but a major nationalistic project aimed at unifying a fragmented Germany through its shared cultural heritage, reflecting the core ideals of the Romantic Nationalist movement.

189. (C) Elementargedanken - Adolf Bastian
Adolf Bastian coined the term "Elementargedanken" to describe the universal elementary ideas shared by all humans due to their psychic unity. The other pairs are incorrect: "Volksgeist" is associated with Herder and the Grimms, not Naumann; Benfey was a monogenist who argued for migration from India rather than convergence; and polygenesis is the theory of multiple independent origins, while Grafton Elliot Smith was a radical monogenist who argued for a single origin in Egypt.

190. (D) Romantic Nationalism
The Irish cultural revival is a perfect example of Romantic Nationalism in action. By emphasizing their unique Celtic myths and language, Irish nationalists sought to define themselves as a distinct nation with a history and soul separate from Britain. This use of folklore to build national pride and justify political independence is the central goal of Romantic Nationalism, where cultural heritage serves as the primary evidence for the legitimacy and sovereignty of a people.

191. (A) Max Müller - Polygenesis
Max Müller was a proponent of Solar Mythology and a diffusionist who used comparative philology to trace the origins of myths; he was not associated with polygenesis. Polygenesis, the theory of independent invention, is linked to Adolf Bastian. The other pairs are correctly matched: Herder developed the concept of "Volksgeist," the Grimm Brothers wrote the famous "Kinder- und Hausmärchen," and Antti Aarne created the foundational Tale Type Index for the Historical-Geographic method of folklore study.

192. (B) It requires strict historical and geographic contact between cultures
Convergence does not require contact between cultures; in fact, it is often used as evidence that contact was not necessary. It explains how unrelated societies independently develop similar traits due to shared psychology (psychic unity) or similar environmental adaptations. While monogenetic theories rely on diffusion and contact, convergence is a key concept for polygenetic theories, demonstrating that identical cultural outcomes can be achieved through multiple, independent paths across the globe.

193. (B) Contagious diffusion / Expansion diffusion
Contagious diffusion is a mechanism where a cultural trait spreads from its origin point through direct geographic or social contact, similar to the spread of a disease. This happens as people in nearby areas or social networks adopt the new idea or custom. This is a primary focus for diffusionist scholars who seek to map the historical movement of traditions and technologies from one society to its neighbors, illustrating how culture flows through human interaction.

194. (A) Theory that every tale was invented once at a specific time and place
In the context of folktale origins, monogenesis is the belief that each story type had a single point of origin. A creative individual or group invented the tale once, and from that specific moment and location, it spread to other parts of the world through oral and literary transmission. This theory provides the logical basis for the Historical-Geographic method, as it assumes there is a single "Urform" and a historical path that can be reconstructed through research.

195. (C) Monogenesis argues for a single origin; polygenesis allows multiple
The conflict between monogenesis and polygenesis is a debate over the nature of human creativity and cultural transmission. Monogenesis posits that complex traits are invented only once

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On the contrary, it was a major driving force behind the unification of Germany and Italy. By promoting a shared cultural and linguistic heritage, nationalist leaders used folklore and the idea of the "Volksgeist" to build a sense of common identity that transcended local political divisions, facilitating the creation of modern nation-states.

150. (B) Romantic Nationalism
Elias Lönnrot's compilation of the "Kalevala" was a landmark project of Romantic Nationalism. By weaving together traditional Finnish folk poems into a single epic, he aimed to provide the Finnish people with a foundational national literature that could rival the epics of other great civilizations. The "Kalevala" became a powerful symbol of Finnish identity and was instrumental in the movement for independence from Russia, illustrating the political power of nationalized folklore.

151. (D) George Murdock
George Murdock is the 20th-century scholar most famous for combining evolutionary theory with cross-cultural statistical analysis. He founded the Human Relations Area Files (HRAF), a massive database designed to allow researchers to test hypotheses across hundreds of different cultures. Murdock's work moved beyond the speculative unilinear stages of the 19th century, using rigorous quantitative methods to find structural regularities and common patterns in human social organization and cultural development.

152. (A) Religion originated from dreams and the concept of an indwelling soul
The theory of animism, proposed by E.B. Tylor, suggests that religion began when early humans tried to make sense of experiences like dreams, shadows, and death. He argued that they developed the idea of an "anima" or soul that could exist independently of the physical body. This belief eventually led to the personification of natural objects and forces, forming the most basic stage of religion from which all other, more complex systems evolved.

153. (A) Both A and R are true and R is the correct explanation of A.
E.B. Tylor's doctrine of survivals was a revolutionary tool for early folklore studies because it turned seemingly "irrational" peasant customs into valuable scientific data. By viewing these traditions as remnants of earlier stages of human evolution, scholars could justify their study as a means of reconstructing the past. This theoretical framework gave folklore a serious academic purpose, transforming it from a collection of curious stories into a key component of evolutionary anthropology.

154. (A) Morgan focused on strict stages; Tylor on the evolution of thought
While both were unilinear evolutionists, Lewis Henry Morgan and E.B. Tylor emphasized different aspects of human progress. Morgan focused heavily on social structure and material stages defined by technological achievements like pottery and iron smelting. Tylor, on the other hand, was primarily interested in the intellectual and religious evolution of mankind, tracing the development of thought from animism to modern science. Both used the comparative method and assumed a universal path of progress.

155. (D) He argued that culture universally devolves into lower forms
George Murdock did not support the theory of universal devolution. Instead, he utilized the Human Relations Area Files to conduct cross-cultural research and find statistical correlations between social traits. While he rejected the rigid, one-size-fits-all stages of unilinear evolution, he still looked for structural patterns and cultural universals. His work was focused on understanding social variation through a scientific, multilinear lens rather than arguing for the inevitable decay of cultural traditions.

156. (A) P-2, Q-1, R-4, S-3
Animism is the belief in spiritual beings, identified by Tylor as the earliest form of religion. Multilinear evolution focuses on how cultures adapt to distinct environments, leading to diverse paths. Survivals are cultural remnants from the past that persist into the present. Savagery is the initial stage in Lewis Henry Morgan's unilinear hierarchy of human progress, representing the simplest form of social and technological organization before the development of barbarism.

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origin of tales in India. The other pairs are correct: Herder is famous for the term "Volksgeist," the Grimm Brothers were key figures in Romantic Nationalism, and Adolf Bastian is the primary theorist of psychic unity and its role in independent cultural invention.

142. (D) The belief that folklore is a modern, cosmopolitan, urban phenomenon
Romantic Nationalism explicitly rejected the idea that folklore could be modern or urban. Instead, it viewed folklore as a sacred, ancient, and rural tradition that was being threatened by the rise of cosmopolitan cities and industrialization. Proponents focused on the "Volksgeist" found in the peasantry, seeing them as the uncorrupted guardians of a nation's unique spirit. This ideology was a primary driver for folklore collection as a means of national self-definition.

143. (A) Johann Gottfried von Herder
Johann Gottfried von Herder, an 18th-century German philosopher, is credited with coining the concept of "Volksgeist," or the spirit of the people. He argued that every nation possesses a unique and organic character that is best expressed through its traditional language, poetry, and folklore. Herder's ideas laid the philosophical foundation for Romantic Nationalism and inspired generations of collectors, including the Grimm Brothers, to seek out the authentic voice of the "folk."

144. (B) They are revered as the pure repository of the nation's essence
In Romantic Nationalism, the rural peasantry or "folk" were idealized as the true, uncorrupted carriers of national identity. Unlike the urban elite, who were seen as tainted by foreign influences and modern cosmopolitanism, the folk were believed to have preserved the nation's ancient essence through their oral traditions. Collecting their stories and songs was seen as an act of recovering the pure "Volksgeist" and establishing a foundation for national pride.

145. (B) They sought to uncover the German 'Volksgeist' through peasant stories
The Grimm Brothers were deeply influenced by Romantic Nationalism and the ideas of J.G. Herder. Their collection of "Kinder- und Hausmärchen" (Children's and Household Tales) was originally intended to document the authentic "Volksgeist" of the German people. They believed that by gathering these oral traditions, they could help restore a sense of national unity and cultural identity during a period when Germany was politically fragmented and undergoing rapid social change.

146. (A) It was entirely devoid of political motivations
Romantic Nationalism was deeply political, as it used folklore to justify the creation of independent nation-states and to define the boundaries of national identity. In places like Germany, Italy, and Finland, the collection of folklore was a key part of nation-building efforts. While it inspired massive collection projects, it also led to the sanitization of tales to fit idealized national images, proving that the study of folklore was often tied to contemporary political goals.

147. (C) Romantic Nationalism
Using folklore to argue for a group's unique identity and its right to an independent nation-state is a classic manifestation of Romantic Nationalism. This ideology links cultural heritage directly to political legitimacy, claiming that a people with a shared, ancient language and oral tradition constitute a distinct nation. This approach was common throughout 19th-century Europe, where folklorists and linguists played crucial roles in movements for national independence and cultural revival.

148. (D) It romanticizes the peasantry and obscures their harsh living conditions
A major critique of Romantic Nationalism is that it creates an idealized, nostalgic image of the peasantry while ignoring the actual poverty and suffering they endured. By focusing only on the "pure" and "ancient" qualities of folk life, proponents often overlooked the dynamic and sometimes harsh realities of rural existence. This romanticized view served nationalistic purposes but frequently resulted in a distorted and incomplete understanding of the very people being studied.

149. (C) Statement I is correct but Statement II is incorrect
Romantic Nationalism definitely views folklore as the organic expression of a nation's soul, but it was far from irrelevant to 19th-century politics.

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contributions to different schools of mythological and folkloric analysis.

165. (C) Myth Ritual Theory
A researcher who interprets a myth as a mere explanation for a harvest ritual is applying the Myth Ritual Theory. This approach emphasizes the functional role of narrative as a spoken correlative to physical action. By connecting the "dying god" theme to the annual reaping of crops, the scholar seeks to show that the story was created to accompany and validate a specific agricultural ceremony, illustrating the theory's focus on the primacy of ritual over myth.

166. (B) S.H. Hooke - Heliolithic Theory
S.H. Hooke was a prominent Myth Ritualist who focused on the connection between myths and kingship rituals in the ancient Near East. He is not associated with the Heliolithic or Egyptian School, which was led by Grafton Elliot Smith and W.J. Perry. The other pairs are correct: Müller used Sanskrit for his solar theories, Raglan developed a 22-point hero pattern, and Harrison was a leading Cambridge Ritualist who explored Greek religion through its ritual roots.

167. (D) Andrew Lang
Andrew Lang was a prolific scholar and a major critic of Max Müller's Solar Mythology. He attacked Müller's "disease of language" theory, arguing that folklore and myths were more likely survivals of primitive customs than linguistic misunderstandings. Lang's critiques helped shift the focus of British folklore toward an evolutionary and anthropological approach, eventually leading to the decline of the solar and philological school that Müller had championed for decades.

168. (A) Alan Dundes
Alan Dundes popularized the term "devolutionary premise" in his critical analysis of folklore theory. He identified this premise as a pervasive but flawed assumption among early scholars that folklore is a dying tradition that inevitably decays with modernization. Dundes challenged this view by arguing that folklore is a persistent and creative process found in every human group, regardless of their level of industrialization or literacy, paving the way for the study of modern folklore.

169. (C) Mass-produced culture that sanitizes and commodifies folk traditions
In Marxist folklore theory, the "culture industry" refers to the commercial organizations that produce mass media and entertainment. These industries are seen as predatory toward authentic folk traditions, co-opting and sanitizing them to make them profitable and safe for bourgeois consumption. This process strips folklore of its original social function and subversive potential, resulting in a standardized, "devote" version of culture that serves the interests of the dominant capitalist class.

170. (A) Folksongs are simply discarded art songs of the aristocracy
The elitist devolutionary perspective, specifically Hans Naumann's "Gesunkenes Kulturgut," views folksongs as "sunken" versions of high-art compositions. According to this theory, the peasantry does not create its own songs but instead adopts and simplifies the elite music of the aristocracy. Over time, these once-sophisticated arias or art songs become part of the folk repertoire, losing their original complexity and context as they filter down through the lower social classes of society.

171. (D) It rejects the idea that folklore can contain subversive or utopian messages
Marxist folklore theory actually emphasizes that folklore often contains subversive and utopian messages reflecting the aspirations of the oppressed classes. It views folklore as a mirror of socioeconomic conditions and critiquess its commercialization. Rather than rejecting these messages, Marxist scholars like Jack Zipes look for the revolutionary potential within folk traditions that is often suppressed or sanitized by the dominant culture industry and the ruling classes to maintain their power and social control.

172. (B) Marxist Critique
A folklorist who analyzes the Grimm Brothers' editing process to show how they served bourgeois interests is performing a Marxist critique. This approach focuses on how traditional narratives are sanitized and reshaped to reinforce the values of the dominant class. By removing the harsh realities of peasant life and class struggle, the editors created stories that encouraged obedience and middle-class morality, illustrating the co-

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optation of folk culture by the rising bourgeoisie during the nineteenth century.

173. (C) Gesunkenes Kulturgut
Hans Naumann used the term "Gesunkenes Kulturgut" (sunken cultural goods) to describe the process where the lower classes imitate and adopt the culture of the elite. In his framework, the "folk" are seen as uncreative preservers of traditions that originated among the upper classes. This elitist theory suggests that folklore is effectively the decaying residue of high culture, which has trickled down over time and become simplified within the broader, less-educated population of a society.

174. (C) Statement I is correct but Statement II is incorrect
Alan Dundes was a primary critic of the devolutionary premise, arguing instead that folklore is a vibrant and ongoing process in all human groups. He did not support the premise as accurate; rather, he identified it as a biased and restrictive assumption that had limited the scope of folklore research for generations. Dundes advocated for the study of modern, urban folklore, demonstrating that tradition is not a decaying relic but a dynamic form of human communication.

175. (A) The Devolutionary Premise
The creation of urban legends through modern digital technology directly refutes the devolutionary premise. This premise assumes that folklore is a product of the past that inevitably dies out as a society modernizes and becomes more literate. The active and creative use of new media to share traditional-style narratives proves that folklore is a persistent human activity that adapts to new environments rather than simply decaying or vanishing in the face of technological and social change.

176. (B) Theodor Benfey
Theodor Benfey's 1859 translation of the "Panchatantra" into German was a watershed moment in the history of folklore scholarship. In his lengthy introduction, he proposed that India was the original home of many international folktales, especially animal fables. His work launched the Indianist school of diffusionism, which sought to trace the migration of these stories through historical literary and oral channels from the East to the West, significantly influencing 19th-century comparative studies.

177. (B) Systematic mapping and dating of variants to deduce the 'Urform'
The Historical-Geographic method is defined by its rigorous, empirical steps: collecting all known variants of a tale, mapping their geographic distribution, and analyzing them chronologically. By identifying which motifs are the oldest and most widespread, researchers attempt to mathematically deduce the "Urform" (original form) and the tale's geographic origin. This systematic approach aimed to move folklore studies away from speculative theories and toward a more scientific, data-driven analysis of cultural transmission.

178. (A) Both A and R are true and R is the correct explanation of A.
The Finnish School required the massive collection of variants because its method was based on statistical frequency and geographic mapping. To find the "Urform" of a tale, researchers needed a large enough sample size to see which elements were consistent across different regions and time periods. This need for organization led Antti Aarne to develop the Tale Type Index, providing the necessary classification system to manage the vast amount of archival data required for historical-geographic analysis.

179. (C) Monogenesis assumes a single origin; polygenesis assumes multiple origins
The core difference between these two theories is their view on how cultural traits begin. Monogenesis is the belief that a trait was invented once and then spread through diffusion. Polygenesis is the theory of "many origins," arguing that similar traits can be invented independently in different places because human minds are essentially the same (psychic unity). These two perspectives represent the fundamental divide in folklore between those who emphasize historical contact and those who emphasize shared human psychology.

180. (D) It argued that mummification practices worldwide were independently invented
The Heliolithic or Egyptian School explicitly rejected independent invention. Smith and

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Perry argued that complex practices like mummification and pyramid-building were so unique that they must have originated in one place—Egypt—and spread through migration. They used the global presence of these traits as evidence for their extreme diffusionist theory, claiming that humans were fundamentally uninventive and that all significant civilization traits were the result of a single center of origin and subsequent global movement.

181. (A) P-2, Q-4, R-1, S-3
Grafton Elliot Smith is the key figure of the Pan-Egyptian diffusion school. Theodor Benfey proposed the Indianist migration theory. Julius and Kaarle Krohn developed the Historical-Geographic method (Finnish School). Adolf Bastian is the theorist associated with psychic unity and the idea of independent cultural invention. These pairings represent the major scholars and their primary contributions to the fields of diffusion, methodology, and the universal psychological study of human culture and tradition.

182. (B) Archaeological evidence proving independent invention in the Americas
Radical diffusionist theories, like the Egyptian School, declined as new scientific evidence emerged. Archaeology and carbon dating proved that many civilizations, such as the Maya in the Americas, developed complex traits like monumental architecture and agriculture independently and at different times than in Egypt. These findings directly contradicted the claim that all higher culture had a single origin, leading scholars to adopt more nuanced models of cultural development that acknowledge both diffusion and independent invention.

183. (D) Both B and C
To properly catalog a folktale in the tradition of the Finnish School, a researcher uses both the Aarne-Thompson (AT) Tale Type Index and the Motif-Index of Folk-Literature. The Tale Type Index identifies the overall plot structure, while the Motif-Index classifies the smaller, recurring elements within the story. Together, these tools provide a comprehensive system for organizing and comparing variants from around the world, which is essential for the Historical-Geographic method's systematic analysis of cultural transmission.

184. (A) I, II, III and IV
The Finnish School was founded by Julius and Kaarle Krohn, who developed the Historical-Geographic method. Antti Aarne created the primary classification system (the Tale Type Index) used by the school. Stith Thompson later expanded this index and created the Motif-Index of Folk-Literature, further institutionalizing the method in the international scholarly community. Grafton Elliot Smith, however, belonged to the separate Egyptian diffusionist school and was not involved in the development of the Finnish method.

185. (C) The Historical-Geographic Method
Mapping motifs and identifying their geographic and chronological emergence is the core methodology of the Finnish School. In this case, the scholar is using the presence or absence of a specific motif (the magic mirror) to trace the history and evolution of the "Snow White" tale. By comparing versions across different regions and centuries, the researcher can determine how the story changed as it diffused, which is the primary goal of the Historical-Geographic method.

186. (A) Independent development of traits in similar evolutionary stages
Parallelism is a concept in evolutionary theory where unrelated cultures independently follow the same developmental sequence. This theory assumes that similar environmental conditions and the universal structure of the human mind will lead different societies to create comparable cultural forms, such as agriculture or hierarchical social structures, at similar points in their history. This idea supports the unilinear evolutionary model, which posits a single, universal path of human progress that all societies eventually travel.

187. (A) I, II and III
Romantic Nationalism is defined by the glorification of the peasantry as the uncorrupted guardians of a nation's "Volksgeist" (spirit). It was a powerful tool for nation-building, as it used folklore to prove a group's unique and ancient identity. While it emphasized the "pure" origins

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126. (D) Adolf Bastian
Adolf Bastian, a 19th-century German ethnologist, is credited with coining the concept of the "psychic unity of mankind." He argued that the human mind has a universal structure, which explains why similar cultural traits often appear in very different societies. This idea provided the theoretical foundation for polygenesis, as it suggests that people in different parts of the world are capable of independently inventing similar ideas, myths, and technologies.

127. (A) The premise that similar minds produce similar cultural responses
Psychic unity is the belief that all human beings share a common psychological framework, regardless of their culture or geographic location. In the context of polygenesis, this concept explains how similar myths, rituals, and inventions can arise independently in different places. Because human minds operate similarly when faced with the same basic challenges or natural phenomena, they often produce identical or comparable cultural responses without any direct contact or historical connection.

128. (A) Both A and R are true and R is the correct explanation of A.
Polygenesis theorists do not need to prove historical contact because they believe in the "psychic unity of mankind." They argue that the universal structure of the human mind naturally leads different groups to create similar cultural forms, such as flood myths or stone tools. Therefore, similarities between disparate cultures are explained as independent inventions rather than products of diffusion. This premise allows for an interpretation of global culture based on shared human nature.

129. (B) Elementargedanken are universal; Völkergedanken are local expressions
In Adolf Bastian's theory, "Elementargedanken" (elementary ideas) are the basic, universal mental patterns shared by all humans. "Völkergedanken" (folk ideas) are the specific ways these universal patterns are expressed in a particular culture or geographic region. He argued that while the underlying "elementary ideas" are identical everywhere due to psychic unity, they are modified by local environments and histories to produce the diverse "folk ideas" observed in different societies.

130. (A) It relies heavily on the assumption of cultural diffusion from a single source
Polygenesis is the opposite of diffusionism; it argues for "many origins" rather than a single one. It posits that similar cultural traits can be independently invented in different places due to the psychic unity of mankind. This theory is frequently used to explain universal themes like the flood myth without requiring historical contact. It aligns with multilinear evolution, which also emphasizes diverse and independent developmental paths for various human cultures.

131. (A) P-2, Q-4, R-3, S-1
Adolf Bastian used "Elementargedanken" to refer to universal elementary ideas and "Völkergedanken" for local folk ideas. Hans Naumann developed the concept of "Gesunkenes Kulturgut," or sunken cultural goods, to explain how elite culture filters down to the folk. "Volksgeist" is a term from Romantic Nationalism, pioneered by Herder, which refers to the unique national soul or spirit of a people as expressed in their traditional language and folklore.

132. (D) Polygenesis argues identical variants can be independently invented
Polygenesis fundamentally challenges the Historical-Geographic method because it rejects the mandatory assumption of monogenesis. While the Finnish School seeks a single origin for every tale type, polygenesis suggests that the same story could be invented multiple times in different places. If identical narratives can arise independently due to psychic unity, then mapping their geographic distribution to find a single "Urform" becomes a theoretically flawed exercise according to polygenetic proponents.

133. (C) Convergence / Polygenesis
The conclusion that similar tools in isolated cultures resulted from environmental pressures rather than contact is an application of convergence or polygenesis. This perspective assumes that humans, possessing the same mental potential (psychic unity), will independently develop similar solutions when faced with identical problems. Unlike diffusionism, this

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and then borrowed by others. Polygenesis argues that the human mind is naturally inventive enough to create similar things independently in different places. This debate shapes how folklorists interpret cross-cultural similarities, deciding whether they are evidence of ancient historical contact or the universal structure of the human mind.

196. (D) He firmly believed that all myths originated strictly in Egypt
Adolf Bastian was not an Egyptian diffusionist; he was a proponent of polygenesis and the psychic unity of mankind. He argued that similarities in global myths arose from universal mental patterns ("Elementargedanken") rather than from a single source. His work emphasized that humans in different environments would independently produce similar cultural responses. This perspective was a major influence on later psychological anthropology and stood in direct opposition to the radical monogenesis of the Egyptian school.

197. (C) The mind universally generates similar narratives to natural events
Following Bastian's theory of psychic unity, a mythologist would conclude that flood stories appear globally because human minds respond to environmental experiences in similar ways. This approach does not require proving that the stories spread from a single source like Egypt or India. Instead, it suggests that the shared structure of the human brain naturally produces comparable narratives when faced with the power of nature, leading to the independent creation of similar myths across the world.

198. (B) He shifted focus toward indigenous and vernacular folk traditions
J.G. Herder's primary influence was his insistence that the true culture of a nation was found in its common people rather than in the educated elite. By valuing vernacular language and folk poetry as the organic expression of the "Volksgeist," he shifted the scholarly gaze away from classical literature and toward indigenous traditions. This philosophy inspired the massive folklore collection movements of the 19th century, establishing the "folk" as a serious subject for academic and nationalistic study.

199. (A) Both Statement I and Statement II are correct
Modern scholarship has revealed that the Grimm Brothers were not simple collectors of pure peasant lore. Many of their informants were actually educated, middle-class individuals. Furthermore, the Grimms extensively edited the tales to make them more suitable for children and to align them with the nationalistic and moral ideals of 19th-century Germany. This process of sanitization and literary refinement transformed oral traditions into a national monument that reflected their own bourgeois values and political goals.

200. (A) Romantic Nationalism
Mandating the teaching of indigenous folklore in schools is a typical nation-building strategy within the framework of Romantic Nationalism. The goal is to instill a sense of shared identity and pride in the next generation by connecting them to the nation's unique cultural roots. By treating these traditional stories as the organic "soul" of the people, the state uses folklore to strengthen national unity and legitimize its cultural sovereignty, a classic application of Romantic Nationalist ideology.

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201. (C) Julian Steward
Julian Steward is a foundational figure in 20th-century anthropology, known for developing the theory of multilinear evolution. Unlike the 19th-century unilinear theorists, Steward argued that cultures do not follow a single universal path. Instead, he focused on "cultural ecology," exploring how different societies develop unique social and technological systems as adaptations to their specific local environments. His work provided a more flexible and scientifically rigorous way to understand cultural change and social complexity across the globe.

202. (A) The strict sequence through which all societies must progress
In Lewis Henry Morgan's theory, unilinear evolution refers to the belief that every human society must pass through an identical series of developmental stages. He organized these into Savagery, Barbarism, and Civilization, using technological milestones to mark the transitions. This model assumes that human progress is universal and follows a single, predictable line, placing all cultures on a shared ladder where some

right to self-determination. This ideology used cultural heritage as a political weapon to resist foreign imperial rule and to build a strong sense of internal unity based on an idealized and ancient shared past.

233. (C) Romantic Nationalism
The use of folklore to prove the existence of a unique national "soul" is the core methodology of Romantic Nationalism. This framework views oral traditions as the most authentic expression of a people's spirit, uncorrupted by modern cosmopolitan influences. In 19th-century Germany, this led to massive collection efforts aimed at building a shared cultural identity that could provide the foundation for a unified nation-state, illustrating how folklore studies were deeply intertwined with nationalist politics.

234. (A) I, II and III
Romantic Nationalism is characterized by the glorification of the peasantry, the concept of the "Volksgeist," and strong nation-building motives. It viewed the "folk" as the pure repository of a nation's essence. While it focused on national uniqueness, it did not strictly adhere to polygenesis; many romantic nationalists were also interested in the ancient, common roots of Indo-European cultures. Its primary goal was always to use cultural heritage to define and legitimize the identity of a specific nation-state.

235. (D) Romantic Nationalism
Using folklore and myths to justify territorial claims and ethnic identity is a modern application of Romantic Nationalist logic. By asserting an organic, unbroken connection between a specific group and a specific piece of land through ancient stories, a leader is employing the idea of the "Volksgeist." This ideology suggests that the nation is a sacred and natural entity defined by its shared cultural heritage, making it a powerful tool for modern political mobilization and territorial disputes.

236. (B) E.B. Tylor
"Primitive Culture," published in 1871, is the most famous work by Sir Edward Burnett Tylor. This book laid the groundwork for modern anthropology by defining culture and introducing the influential concepts of animism and the doctrine of survivals. Tylor used these ideas to construct a unilinear evolutionary history of human thought, arguing that all societies progress from simple religious beliefs to modern scientific reasoning. The work remains a foundational text for the study of cultural evolution and folklore.

237. (C) The original form reconstructed by the Historical-Geographic method
The term "Urform" is central to the Finnish School's Historical-Geographic method. It refers to the hypothetical, original version of a folktale as it was first created before it began to spread and change through oral transmission. Reconstructing this Urform is the goal of the method, achieved by comparing hundreds of variants to identify the most widespread and ancient elements. This process allows researchers to map the tale's history and its primary paths of geographic diffusion.

238. (D) Statement I is incorrect but Statement II is correct
The Finnish method is actually a quantitative and empirical approach, not primarily a qualitative literary one. It relies on mapping the geographic distribution of variants and statistically analyzing their motifs to find patterns. Kaarle Krohn was indeed a key figure who developed this systematic methodology. His work moved folklore studies toward a more scientific, data-driven framework that prioritized the objective tracing of tale migration over subjective interpretations of meaning or national spirit.

239. (A) Indianist Theory - Theodor Benfey
Theodor Benfey is the primary scholar associated with the Indianist theory, which argues for a single origin of many folktales in India. The other pairs are incorrect: the Heliolithic theory is linked to Smith and Perry, not Tylor; the Historical-Geographic method is the focus of the Finnish School (the Krohns), not Bastian; and psychic unity is the foundation for polygenesis, while Grafton Elliot Smith was a radical monogenist who argued for a single origin in Egypt.

240. (B) Polygenesis / Psychic Unity
The argument that humans everywhere naturally invent similar tools like arrowheads is an endorsement of polygenesis and the psychic unity of mankind. This perspective suggests that because all humans have the same

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210. (A) Multilinear Evolution
The idea that societies adapt uniquely to their local environments, resulting in diverse developmental paths, is the core of multilinear evolution. Championed by 20th-century scholars like Julian Steward, this theory rejects the rigid unilinear model. It focuses on how specific ecological challenges and technological solutions create different types of social structures. This approach allows for a more realistic and nuanced understanding of global cultural variation, acknowledging that there is no single "correct" path toward complexity or civilization.

211. (C) Magic based on the principle of similarity ("like produces like")
Homeopathic magic, also called imitative magic, is one of the two pillars of James Frazer's sympathetic magic theory. It operates on the Law of Similarity, the belief that an effect can be produced by imitating it. A classic example is the voodoo doll, where the magician believes that what they do to the image will happen to the actual person. This principle reflects a fundamental stage in Frazer's evolutionary model of the human attempt to control nature.

212. (A) I, II and III
The Myth Ritual School is represented by Jane Harrison, Lord Raglan, and S.H. Hooke. These scholars shared the core belief that myths are the spoken counterparts to ritual actions. They focused on the functional and structural links between sacred narratives and religious ceremonies. E.B. Tylor was a unilinear evolutionist focusing on animism, and Theodor Benfey was a diffusionist focusing on Indian origins. Neither of them were part of the specific Myth Ritual School tradition.

213. (A) Both Statement I and Statement II are correct
The Cambridge Ritualists, including Jane Harrison, used ancient Greek religion as their primary case study to demonstrate that myths arise from rituals. Harrison famously argued that a myth is the "mythos" (the thing said) which corresponds to the "dromenon" (the thing done). According to this theory, the narrative is not a separate creative invention but is fundamentally the verbal script that explains and accompanies a performed ritual act, serving a vital social and religious function.

214. (B) Disease of Language - Max Müller
Max Müller's "disease of language" is a foundational theory in mythological study, explaining how nature metaphors became personified gods. The other pairs are incorrect: "Myth from Ritual" is associated with the Cambridge Ritualists, not Bastian; the "Hero Pattern" was developed by Lord Raglan, not Aarne; and "Polygenesis" is the theory of independent invention, while Lord Raglan was a Myth Ritualist who believed hero stories were derived from specific types of dramatic ritual performances.

215. (D) Comparative Philology and the Solar Mythology framework
Interpreting a myth as a poetic allegory for solar events based on the etymological roots of names is the signature method of Max Müller's school. By linking the Vedic cloud-dragon to the sun and night, the scholar is applying the "disease of language" theory. This framework assumes that mythology is a misunderstood form of ancient linguistic expression, where original descriptions of the sky were eventually transformed into stories about literal gods and monsters through a loss of original meaning.

216. (A) Hans Naumann - Unilinear Evolution
Hans Naumann is associated with the elitist devolutionary theory of "Gesunkenes Kulturgut" (sunken cultural goods), not unilinear evolution. He argued that folklore consists of degraded remnants of elite culture. The other pairs are correct: Max Müller is the founder of Solar Mythology; the Grimm Brothers were pioneers in Comparative Philology; and James Frazer is famous for his evolutionary stages of magic, religion, and science. Naumann's work represents a shift toward examining class-based cultural degradation.

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217. (C) An active interest in studying folklore of modern industrial workers
Because the devolutionary premise viewed modernization as the enemy of tradition, early folklorists almost entirely ignored industrial workers. They believed that "authentic" folklore could only be found among rural peasants who were supposedly uncorrupted by the modern world. This bias led to a sense of urgency to collect rural lore before it vanished, while the creative

that drives the physical ritual actions. This synergy ensures that the performance-based folklore remains effective. By combining these two elements, the tradition achieves a higher degree of significance and ensures its long-term survival.

265. (A) They require analyzing the simultaneous evolution of narrative and performance
To fully comprehend complex festivals, researchers must analyze the simultaneous evolution of the narrative script and the performative act. The study concludes that early human traditions relied on this dual expression for their survival and structural integrity. This approach proves that performance-based folklore has specific evolutionary origins that require looking at both the myth and the ritual together.

266. (B) Comparative Philology and Solar Mythology
A scholar uses Comparative Philology and Solar Mythology to investigate the origins of recurring heroic narratives across different cultures. Comparative Philology focuses on the historical development of languages and linguistic roots. Solar Mythology provides the framework for interpreting these narratives as allegories of celestial events. Together, these disciplines allow the researcher to decode the original meanings embedded in folklore.

267. (B) Linguistic ties to words for the sun, dawn, and light
Etymological analysis of the names belonging to legendary protagonists reveals significant linguistic connections to ancient terminology. These names are often rooted in words representing the sun, dawn, and light. This discovery suggests that many heroic figures were originally linguistic personifications of solar phenomena. By identifying these roots, scholars can trace how celestial concepts were transformed into characters in folklore.

268. (A) As allegorical explanations of celestial phenomena
Solar Mythology posits that early human societies created myths as allegorical explanations for celestial phenomena. Specifically, these narratives were developed to describe the daily cycle of the sun and the transition of seasons. By personifying natural events, ancient populations could articulate the workings of the cosmos. This diachronic framework views folktales as linguistic records of how humans originally interpreted astronomical observations.

269. (C) It fractured as populations migrated
As human populations migrated and languages diverged over time, a single ancient root word describing the sun's journey underwent significant changes. This linguistic fragmentation led to the creation of various distinct heroic names across different regions. What was once a unified description of a solar event became multiple separate myths. This process explains how a common origin produces diverse folklore.

270. (D) Linguistic descriptions of the sun defeating darkness
In the Solar Mythology framework, epic battles between heroes and monsters are interpreted as degraded linguistic descriptions. These narratives actually represent the sun overcoming the darkness of night. Over generations, the original celestial meaning was misinterpreted as a physical combat between characters. This diachronic analysis reveals that many complex folk narratives are fundamentally rooted in ancient linguistic descriptions of solar cycles.

271. (C) Folklore gradually degrades or simplifies over time
Devolutionary theories contrast with evolutionary models by suggesting that folklore undergoes a process of gradual degradation and simplification. While evolution emphasizes progress, devolution posits that cultural artifacts deteriorate as they are transmitted across generations. This perspective views modern folklore as the fragmented remnants of more complex original forms. It highlights a downward trajectory in the structural and thematic depth of traditions.

272. (B) Memory loss among performers
One major cause of the fragmentation of complex oral traditions is memory loss among the performers who transmit them. As stories are passed down, intricate details and structures are often forgotten, leading to shorter and less complex versions. This type of devolution illustrates how the reliance on human memory

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an Indian source and the European version. The most important evidence is the presence of the tale in ancient Indian texts like the "Panchatantra." By tracing the translation and movement of these stories through the Islamic world and into medieval Europe, the scholar demonstrates that the similarities are the result of monogenetic origin and subsequent cultural diffusion rather than independent invention.

226. (A) Adolf Bastian
Adolf Bastian was not part of the Egyptian School; he was a primary proponent of polygenesis and the psychic unity of mankind. In contrast, Grafton Elliot Smith, W.J. Perry, and W.H.R. Rivers were all associated with the diffusionist school that emphasized Egypt as the single center of global civilization. Bastian's focus on the universal psychological origins of culture stood in direct opposition to their claim that all higher culture was borrowed from a single source.

227. (C) To deduce the 'Urform', geographic origin, and migration routes
The Finnish School developed the Historical-Geographic method to provide a scientific way to study the history of folktales. Its primary goals are to collect all variants of a tale, map their geographic spread, and analyze their chronological development. Through this process, researchers aim to identify the "Urform" (the hypothetical original version) and determine where and when the tale first emerged and how it traveled to different parts of the world over generations.

228. (A) Both A and R are true and R is the correct explanation of A.
The Historical-Geographic method is incredibly labor-intensive, requiring the study of thousands of individual tale variants from archives worldwide. This massive amount of data necessitated a rigorous system of organization. Antti Aarne's creation of the Tale Type Index provided the essential classification tool for this task. By assigning a number to each unique plot, the index allowed researchers to efficiently locate and compare variants, which is a mandatory step for mapping geographic distribution and reconstructing the Urform.

229. (C) Elementargedanken are universal; Völkergedanken are local expressions
In Adolf Bastian's polygenetic theory, "Elementargedanken" are the basic mental patterns that all humans possess due to their shared psychic unity. "Völkergedanken" are the specific, localized ways these universal ideas are manifested in a particular culture, shaped by its environment and history. This distinction allows Bastian to explain why cultures are fundamentally similar in their basic concepts yet diverse in their outward expressions, as the same elementary ideas are adapted into different folk expressions.

230. (B) It relies entirely on the premise that all culture diffused from Egypt
Polygenesis is the opposite of Egyptian diffusionism. It rejects the idea of a single source (like Egypt) and instead argues that similar cultural traits can be independently invented in different places. This is based on the "psychic unity of mankind," which suggests that human minds are essentially the same and will naturally produce similar ideas when faced with similar challenges. Polygenesis explains global cultural similarities as independent products of shared human psychology rather than through historical borrowing.

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231. (A) P-2, Q-1, R-4, S-3
Convergence describes unrelated cultures developing similar traits. Parallelism refers to independent development following similar stages. Monogenesis is the belief in a single point of origin for a trait. Polygenesis is the theory of multiple, independent points of origin. These concepts are foundational to the study of cultural evolution and diffusion, defining the different ways scholars have tried to explain the global distribution and development of similar technologies, social structures, and oral traditions.

232. (A) The need to validate national identities against foreign imperialism
Romantic Nationalism emerged as a powerful force in the 19th century, especially among ethnic groups seeking independence or unification. By highlighting their unique folklore and language as expressions of a "Volksgeist," these groups could argue they were a distinct nation with a

and evolving traditions of the urban working class were dismissed as mere mass culture or evidence of the death of true folklore.

218. (A) Alan Dundes
Alan Dundes was a transformative figure in 20th-century folklore studies who explicitly rejected the devolutionary premise. He argued that folklore is a living, creative process that exists in all groups, not just among the rural and illiterate. By showing that modern urban groups constantly create new traditions, Dundes shifted the field away from its nostalgic focus on the past and toward the study of folklore as a healthy and ongoing part of contemporary human communication and social life.

219. (D) The theory that folk culture is co-opted by capitalist industries
Marxist devolutionary theory focuses on how the "culture industry" in a capitalist society takes authentic folk expressions and transforms them into commercial products. This process is seen as a form of degradation where the original social and revolutionary meaning of the folklore is sanitized to serve the interests of the ruling class. According to this view, the transition from communal folk creation to mass-marketed entertainment represents a loss of authenticity and a co-optation of the folk voice.

220. (B) Folklore consists of traits that trickled down from the upper classes
The elitist theory of "Gesunkenes Kulturgut," championed by Hans Naumann, posits that the "folk" are primarily preservers rather than creators. It argues that cultural items like songs, fashions, and rituals begin among the educated elite and slowly filter down to the lower classes. As these traits are adopted by the peasantry, they are often simplified and distorted. This perspective views folklore as the decaying residue of high culture that has "sunken" into the broader population over time.

221. (C) It praises the Disney Corporation for preserving authentic traditions
Marxist folklore theory, particularly in the work of scholars like Jack Zipes, is highly critical of the Disney Corporation. They argue that Disney's versions of fairy tales sanitize and commercialize authentic traditions, removing their original harsh realities and class-based subtexts to promote bourgeois values and consumerism. Far from praising this process, Marxist theorists view it as a prime example of how the capitalist "culture industry" devalues and distorts the authentic voice of the folk for profit.

222. (D) Gesunkenes Kulturgut
The transition of complex aristocratic parlor games into simple children's playground games is a perfect illustration of Naumann's "Gesunkenes Kulturgut." This theory explains how cultural practices lose their original sophistication and meaning as they descend from the social elite to the lower classes or to children, who were often viewed by early scholars as being in a "primitive" stage of development. The process is seen as a downward filtration and simplification of once-high cultural forms.

223. (A) Theory that a trait occurred once and spread through diffusion
Monogenesis is the fundamental belief that a specific cultural trait, such as a folktale or a religious practice, had a single point of origin. From this unique center, the trait spread globally through migration, trade, and other forms of historical contact. This theory provides the logical foundation for diffusionist schools, as it assumes that cross-cultural similarities are evidence of historical borrowing rather than independent invention or the universal structure of the human mind.

224. (C) Statement I is correct but Statement II is incorrect
Theodor Benfey's Indianist theory does posit that many European fairy tales originated in India. However, he did not believe they spread through biological inheritance. Instead, he argued for historical and literary transmission, primarily through the Middle East via Islamic and Buddhist channels. He focused on the movement of texts like the "Panchatantra" and their subsequent influence on oral traditions, viewing the spread of folklore as a cultural and historical process rather than a biological one.

225. (B) Its historical transmission through texts like the Panchatantra
To support Benfey's Indianist theory, a researcher must prove a historical and literary link between

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mental capacity and face similar environmental challenges, they will independently arrive at the same logical solutions. This explains cultural similarities without the need for historical contact or diffusion, emphasizing the universal creativity and problem-solving abilities of the human species throughout its global history.

241. (B) Alan Dundes - Unilinear Evolution
Alan Dundes is not associated with unilinear evolution; he is a 20th-century folklorist famous for his critique of the devolutionary premise. Unilinear evolution is a 19th-century framework that posited a single path of progress for all cultures. The other pairs are correct: Herder is the father of the "Volksgeist" concept, Jacob Grimm pioneered Comparative Philology, and W.J. Perry was a leading proponent of the Heliolithic or Egyptian diffusionist theory.

242. (A) Theodor Benfey
Theodor Benfey was a diffusionist who emphasized historical migration and the single origin of tales in India, rather than internal evolutionary progress. E.B. Tylor, Lewis Henry Morgan, and Sir James Frazer were all unilinear evolutionists who believed that societies naturally move through fixed stages of development. While they used the comparative method, their focus was on the internal, universal advancement of human culture rather than on the historical spread of traits from one specific center.

243. (C) Comparative Philology / Solar Mythology
Max Müller founded the Solar Mythology school, which used comparative philology to analyze the origins of myths. He argued that myths were originally poetic descriptions of the sun and celestial events. Through his theory of the "disease of language," he claimed that as the original naturalistic meanings of names were forgotten, these descriptions were taken literally, giving rise to stories of gods and heroes. His method was primarily linguistic, based on the study of ancient Indo-European texts.

244. (D) Decaying remnants of a once-great ancient tradition or culture
Under the devolutionary premise, folklore is viewed as a fragmented and decaying residue of a superior past. Early scholars believed that "authentic" traditions belonged to an ancient, often rural and unlettered "golden age." As a society modernized, these traditions were thought to break down into the "irrational" habits and stories found among the peasantry. This pessimistic view defines folklore not as a living creation, but as the final, vanishing pieces of a previously complete and pure cultural system.

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245. (C) It provided a system to locate and compare international variants
The Aarne-Thompson (AT) index is a vital tool because it provides a standardized way to classify and organize thousands of folktales from different cultures. By assigning a type number to specific plot structures, the index allows researchers to find and compare variants of the same story from around the world. This classification system is mandatory for the Historical-Geographic method, as it creates the database necessary for mapping the migration and evolution of oral traditions across global borders.

246. (B) They are purely technological inventions with high modern utility
Survivals are defined specifically by their lack of modern utility. According to Tylor, they are customs or beliefs that continue into the present by force of habit, even though they no longer serve their original purpose or make sense in a scientific age. Because they are remnants of earlier evolutionary stages, they act as living fossils. If a practice were a modern, functional technological invention, it would not be classified as a survival under Tylorian theory.

247. (D) The Doctrine of Survivals
Analyzing the Maypole dance as an irrational remnant of an ancient fertility rite is a classic application of E.B. Tylor's doctrine of survivals. This framework suggests that while the modern dancers no longer believe they are ensuring crop fertility, the custom persists from a previous, animistic stage of evolution. By identifying these survivals, researchers can reconstruct the ancestral religious and social life of a people, providing evidence for the unilinear path that their civilization has followed over time.

248. (A) It underestimated the inventive capacity of humans outside of Egypt
The most common critique of the Egyptian School is its extreme lack of belief in human creativity.

are simply "further ahead" in their development than others in the same sequence.

203. (A) Both A and R are true and R is the correct explanation of A.
George Murdock utilized the Human Relations Area Files (HRAF) precisely because it provided a massive amount of coded data from hundreds of cultures. This database allowed him to use statistical methods to identify regularities and universals across diverse societies. By finding correlations between different cultural traits, Murdock could demonstrate that while cultures vary, they often follow predictable structural patterns, establishing a scientifically grounded multilinear approach to the study of social evolution and human organization.

204. (B) They were ethnocentric and tied to specific technological markers
A major critique of Morgan's evolutionary stages is their inherent ethnocentrism, as they use Western technological achievements as the universal yardstick for progress. By assuming that a society must have pottery or iron smelting to be considered "advanced," Morgan ignored the complex and successful social systems of cultures that followed different developmental paths. This rigid hierarchy reflected 19th-century biases and failed to recognize the unique logic and value of non-Western and non-industrial ways of life and organization.

205. (C) It was entirely based on his fieldwork in ancient Egypt
E.B. Tylor's theory of animism was not based on his own fieldwork in Egypt; rather, it was developed through the "armchair" study of reports from various global locations. He analyzed how early humans everywhere might have tried to explain biological events like dreams and death. While his theory was universal in its claims, it relied on second-hand ethnographic data to reconstruct the supposed mental life of primitive man, placing animism at the very beginning of a global religious evolution.

206. (A) P-3, Q-2, R-4, S-1
These scholars authored foundational texts in anthropology and folklore. E.B. Tylor wrote "Primitive Culture," introducing animism and survivals. Lewis Morgan's "Ancient Society" outlined the stages of savagery to civilization. James Frazer authored "The Golden Bough," a massive study of magic and religion. George Murdock wrote "Social Structure," which applied statistical cross-cultural methods. These works define the evolutionary and comparative traditions that shaped the early scientific study of human society and global cultural traditions.

207. (A) Because magic relies on false laws that do not produce results
James Frazer argued that the transition from magic to religion was driven by the inherent failure of magical practices. Since magic is based on "false laws" like similarity and contact, it consistently fails to control the natural world. Frazer believed that as early humans recognized this failure, they sought a more effective alternative. This led them to the religious stage, where they attempted to influence the environment by appealing to powerful, conscious deities instead of relying on flawed magical techniques.

208. (B) It is a remnant of a belief that the soul escapes during a sneeze
Using Tylor's "Doctrine of Survivals," a folklorist would analyze the phrase "bless you" as a lingering habit from a time when people believed the soul was at risk during a sneeze. Although modern speakers no longer hold this animistic belief, the custom persists as a meaningless social convention. These survivals provide a window into the past, allowing researchers to see the remnants of ancient spiritual thought that have been carried into our contemporary, scientific society.

209. (B) I, II, III and IV
The comparative method was the standard research tool for 19th-century evolutionary and philological theorists. Tylor, Morgan, and Frazer used it to rank cultures and reconstruct the history of human thought and social organization. Max Müller used it in comparative philology to find the linguistic roots of myths. This approach involved comparing traits from unrelated cultures to find universal patterns of development or origin, forming the methodological foundation for the early scientific study of human culture.

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256. (B) Lewis Morgan
Lewis Morgan established an influential framework for analyzing cultural stages by focusing on the evolution of societal structures. The research team applies his specific categorization to examine how kinship terminologies reflect sequential advancement. Morgan's diachronic approach allows scholars to link linguistic and social labels to specific milestones of human progression, viewing social organization as an indicator of developmental maturity.

257. (D) Magic to religion to science
James Frazer's diachronic models outline a specific sequential evolution of the human intellect and collective thought. This progression begins with a heavy reliance on magical practices to influence the world. Over time, societies transition toward religious beliefs before ultimately adopting scientific reasoning. This three-stage model provides a structured timeline for understanding how human logic and explanation of reality advance.

258. (A) To cross-reference data and statistically correlate motifs with milestones
George Murdock's framework is employed to provide a statistical and comparative basis for studying cultural data. Researchers use this model to cross-reference folklore motifs with specific evolutionary milestones within society. This allows for the correlation of narrative elements with broader social structures. By analyzing these data points, the team can quantitatively document the historical progression of human social organization.

259. (C) To determine if they represent the magical or religious stage of development
Researchers document folk rituals to identify their specific placement within Frazer's evolutionary timeline of human thought. By analyzing the nature of these rituals, scholars can determine whether they represent the magical or religious stage of development. This diachronic analysis helps decode ancient customs as artifacts of specific intellectual stages, moving toward a scientific understanding of how societal beliefs evolve.

260. (A) As an artifact of evolutionary stages
Evolutionary paradigms interpret folklore as vital evidence of human development rather than just creative art. Within this framework, traditional narratives and customs are viewed as artifacts of specific evolutionary stages. This perspective allows researchers to decode ancient traditions to trace the linear advancement of intellect. Consequently, folklore serves as a diachronic record of how social systems progress.

261. (D) They are linked and not independent
Myth Ritual Theory posits that myths and rituals are fundamentally inseparable components of cultural expression. This framework argues that neither element exists independently in its original context. Instead, they are inextricably linked, functioning together as a unified system. Scholars using this diachronic approach believe that understanding one requires the other, as they evolved simultaneously to support societal stability.

262. (B) A sacred narrative about a reviving deity
During the agricultural ceremony, the community performs specific physical actions while reciting a sacred narrative. This narrative focuses on a deity that dies and subsequently revives, reflecting seasonal or cosmic cycles. The recitation serves as the spoken word that accompanies the ritual act. This dual expression ensures the continuity of the tradition and reinforces the community's belief in cosmic order.

263. (C) As a unified cultural mechanism for societal continuity
Myth and ritual function as a unified cultural mechanism designed to maintain societal continuity and preserve cosmic order. Neither acts merely as an explanation or dramatization of the other; they are interdependent. This combined approach ensures that the spiritual narrative and the physical ceremony work together. By acting as a single unit, they provide a structured framework for cultural survival.

264. (D) The spoken word of the myth empowers the physical ritual actions
The relationship between the spoken word and physical actions is one of mutual empowerment within the Myth Ritual framework. Specifically, the spoken myth provides the narrative power

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By claiming that all major advancements, from mummification to agriculture, only happened once in Egypt, the theory dismissed the independent achievements of every other global civilization. Archaeological and carbon-dating evidence eventually proved that cultures like the Maya and those in the Indus Valley independently invented many of the same traits, debunking the school's radical monogenetic and diffusionist assertions.

249. (A) Both Statement I and Statement II are correct
Multilinear evolution is defined by its focus on how different cultures adapt in unique ways to their specific environments. This approach, championed by Julian Steward and George Murdock, rejects the idea of a single universal path for all of humanity. By acknowledging that ecological and technological factors lead to diverse developmental routes, these 20th-century scholars provided a more scientific and flexible framework for understanding global cultural variation than the older, more rigid 19th-century unilinear models.

250. (A) Psychic Unity / Polygenesis
Attributing the appearance of similar monsters like dragons to innate human fears is a polygenetic explanation based on psychic unity. It suggests that because all humans share a common brain structure and evolutionary history, they will independently generate similar archetypes and narratives. This approach explains the widespread presence of such mythical creatures as a universal psychological response to environmental predators, rather than requiring any historical contact or geographic diffusion between the unrelated cultures where these stories are found.

251. (B) They progress through an identical sequence of stages
Unilinear evolution posits that human societies undergo a rigid and universal progression. This model suggests that every culture moves through a single, identical sequence of developmental stages. Starting from primitive origins, societies eventually advance toward complex civilization. This deterministic diachronic framework implies that all human groups follow the same path of cultural growth throughout history.

252. (A) Evolution via unique environmental factors
Multilinear evolution suggests that cultural development is not limited to a single universal path. Instead, it argues that societies evolve through multiple and distinct pathways influenced by their specific circumstances. Factors such as unique environmental conditions and historical contexts dictate these trajectories. This approach acknowledges that diverse societies can reach complexity through various independent developmental routes.

253. (C) As a scientific tool utilized to trace cultural survivals
E.B. Tylor utilized folklore as a rigorous scientific instrument for analyzing cultural development. He argued that folkloric elements represent survivals, which are remnants of earlier evolutionary stages persisting into modern times. By tracing these survivals, researchers can reconstruct the diachronic progression of human traditions. This framework views oral narratives as valuable evidence for mapping historical cultural trajectories.

254. (D) Examining animistic beliefs within an isolated community
In the provided case study, the anthropologist identifies remnants of earlier evolutionary stages by studying specific animistic beliefs. By focusing on an isolated community, the researcher applies Tylor's concept of survivals to track how ancient traditions persist. Identifying these specific beliefs allows scholars to demonstrate the progressive complexity of traditions within a structured and diachronic methodological framework.

255. (C) To map the forward-moving development of cultural expressions systematically
Categorizing folk narratives according to evolutionary trajectories allows researchers to systematically map cultural development. This process illustrates the continuous, forward-moving transition of human traditions from simple beginnings to highly complex societal structures. By organizing stories into these stages, the framework highlights the progressive nature of cultural expressions and provides a clear model for understanding how societies advance historically.

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can result in the steady deterioration of folklore over several centuries.

273. (D) They are forgotten, leaving behind only children's stories
As societies modernize, the original sacred meanings that once defined folktales are frequently forgotten or lost. This process results in the transformation of deep cultural narratives into rudimentary stories intended for children. Devolutionary theory argues that this shift represents a significant decline in the functional and spiritual value of folklore, leaving behind only simplified versions of once-complex cultural expressions.

274. (A) A decline in poetic complexity and thematic depth
The archivist documented a steady decline in both the poetic complexity and thematic depth of medieval ballads over several centuries. Analysis of the archive showed that the structural integrity of these songs deteriorated between the fourteenth and nineteenth centuries. This trend supports the devolutionary view that cultural artifacts frequently experience a downward trajectory rather than progressive advancement during their historical transmission.

275. (C) Fragmented remnants of once-glorious cultural expressions
Under the devolutionary framework, folklore is recognized as the fragmented remnants of once-glorious and complex cultural expressions. This perspective views existing traditional narratives as degraded versions of original forms that have simplified over time. Instead of representing progress, these artifacts signify the loss of structural and thematic depth. This diachronic approach emphasizes the historical deterioration in the transmission process.

276. (A) An educated, upper-class aristocracy
The Elitist approach within Devolutionary Theories posits that high culture and complex folkloric forms are initially created by an educated, upper-class aristocracy. This perspective assumes that cultural sophistication originates at the top of the social hierarchy. These complex traditions reflect the intellectual and artistic standards of the elite before they are eventually transmitted to the broader, less educated population.

277. (D) They undergo devolution, becoming distorted and impoverished
According to the Elitist perspective, when high cultural forms filter down from the aristocracy to the lower classes, they undergo a process of devolution. This transmission causes the once-sophisticated traditions to become distorted and culturally impoverished. The theory suggests that the lower classes lack the capacity to maintain the original complexity, leading to the degradation of the elite cultural products.

278. (B) Systematic appropriation of culture by dominant classes
The Marxist theoretical lens interprets the devolutionary process as the systematic appropriation and distortion of working-class culture by dominant classes. Unlike the Elitist view, Marxism focuses on how the ruling class co-opts proletarian traditions for its own purposes. This process strips the original folklore of its authentic meaning and revolutionary potential, resulting in what appears to be a degraded cultural form.

279. (C) It is co-opted and stripped of its revolutionary meaning
In the researcher's Marxist scenario, the proletarian work song is co-opted by the ruling class. During this appropriation, the song is stripped of its original revolutionary meaning and social significance. Eventually, the dominant class discards the narrative as degraded folklore. This illustrates how class dynamics can lead to the intentional alteration and devaluation of cultural expressions belonging to the working class.

280. (D) They are influenced by class dynamics and ideological conflicts
Juxtaposing Marxist and Elitist viewpoints reveals that devolutionary theories are heavily influenced by class dynamics and ideological conflicts. These perspectives show that the transmission of folklore is not a neutral process but is shaped by social stratification. The debate highlights how different classes interpret the origin and degradation of cultural artifacts based on their own specific political positions.

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in archives, these stories were published and taught to children. This educational strategy ensured that the next generation would share a common cultural and linguistic heritage, which was essential for maintaining the cohesion and legitimacy of the nation-state.

299. (B) Political sovereignty and cultural distinction
By emphasizing a unique linguistic and cultural heritage, the state sought to justify its political sovereignty and cultural distinctiveness. Folklore provided the historical evidence needed to prove that the nation was a distinct and independent entity. This cultural foundation allowed the state to assert its right to self-governance and distinguish itself from other nations within a competitive global landscape.

300. (A) A powerful ideological tool for nation-building
Under the framework of Romantic Nationalism, folklore was transformed into a powerful ideological tool for nation-building. It moved beyond being simple rural entertainment to serve a significant political purpose. By promoting these traditional narratives, the state could manifest a cohesive national consciousness. This transformation highlights how oral traditions were instrumentalized to support the ideological goals of political movements.

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290. (A) It mutates, losing some motifs while acquiring local elements
As a magic tale crosses geographic boundaries, it undergoes mutations where it loses certain motifs while acquiring new local elements. This process of adaptation allows the story to fit into different cultural environments. However, these changes also obscure the original form. By documenting these mutations, researchers can track the historical movement of the tale and analyze its regional variations diachronically.

291. (C) Human minds share a structure that reacts uniformly to stimuli
Psychic Unity argues that all human minds share a fundamental cognitive structure. This shared structure causes people to react uniformly to similar environmental stimuli, regardless of their cultural background. In the context of folklore, this concept suggests that different tribes can independently create similar myths because their brains process experiences in the same way, leading to universal patterns.

292. (A) Cultures passed through identical evolutionary stages at different times
Parallelism explains the independent development of identical myths by suggesting that isolated cultures pass through the exact same evolutionary cultural stages. Even without historical contact, societies at similar levels of development will produce comparable folklore. This theory emphasizes a fixed sequence of cultural growth, where identical narratives emerge naturally as different groups reach the same milestones in their social evolution.

293. (D) Because they eventually face similar ecological disasters
Convergence theory explains that cultures with entirely different origins can develop similar narratives if they face similar ecological disasters. When disparate groups encounter comparable environmental challenges, their responses often produce similar folkloric motifs. This perspective highlights how external factors and shared human experience can lead different cultural paths to eventually meet, creating common traditional themes without any direct contact.

294. (B) The idea of a single origin point for cultural narratives
Polygenesis challenges the idea that cultural narratives must originate from a single point. It argues that identical or similar folktales can emerge independently in different locations. By emphasizing psychic unity and environmental factors, this framework provides an alternative to diffusion-based models. It suggests that shared human psychology and comparable conditions are sufficient to produce recurring themes in folklore globally.

295. (C) They do not always imply historical contact between the cultures
The case study affirms that the presence of similar folktales in isolated cultures does not always imply historical contact between them. Instead, these similarities can be explained through mechanisms like convergence and parallelism. These polygenetic processes show that independent invention is possible due to shared human psychology and environment. Thus, recurring motifs are not definitive proof of diffusion.

296. (D) To assist in state-building and forge a unified national identity
During the nineteenth-century movement, the primary purpose of folklore collection was to assist in state-building and the creation of a unified national identity. Political leaders and intellectuals aimed to use these traditions to forge a cohesive national consciousness. By documenting oral traditions, the state could establish a historical root for its people, supporting the development of a nation-state.

297. (A) In oral traditions of rural populations
Romantic Nationalism posits that the true and uncorrupted soul of a nation is found within the oral traditions of its rural populations. These tales, songs, and proverbs are viewed as untainted by foreign influences or urban sophistication. Collectors targeted these rural areas to find the authentic cultural essence of the people, believing that peasant lore represented the heritage.

298. (B) They were placed into state school curricula
Collected folktales were strategically integrated into state school curricula to help forge a unified national identity. Rather than being kept only

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(A) P-2, Q-4, R-3, S-1
(B) P-4, Q-2, R-1, S-3
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

9. A researcher finds that a protagonist in a modern novel receives a magical artifact from an old woman, then uses it to defeat an enemy. This mirrors classical folktale structures. Which theorist's framework best explains this structural continuity?
(A) Emile Durkheim
(B) Jacques Lacan
(C) Vladimir Propp
(D) Bronislaw Malinowski

10. Identify the correct pair of structuralist concept and its focus.
(A) Syntagmatic - Linear sequencing
(B) Langue - Individual utterance
(C) Parole - System of language rules
(D) Paradigmatic - Sequential order

11. Which approach is most appropriate for a researcher seeking to uncover the hidden binary oppositions within a cultural myth?
(A) Syntagmatic Structuralism
(B) Oral Formulaic Theory
(C) Functionalism
(D) Paradigmatic Structuralism

12. Consider the following statements regarding Propp's morphology:
I. Functions serve as stable, constant elements in a tale.
II. The number of functions is limited to 31.
III. The sequence of functions is always identical.
IV. All 31 functions must appear in every single fairy tale.
Which of the above statement(s) is/are correct?
(A) I and II only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, III, and IV only

13. Which statement about Saussure's sign system is incorrect?
(A) A sign consists of a signifier and a signified.
(B) The relationship between signifier and signified is arbitrary.
(C) The signified is the material sound-image.
(D) Language is a system of differences.

14. What is the primary cause of variations in folktales according to structuralist narrative theories?
(A) Fundamental shifts in the linear sequence of narrative functions.
(B) Broad alterations in the underlying system of binary oppositions.
(C) Subjective psychological transformations occurring in the narrator.
(D) Substitution of different characters fulfilling the same function.

15. Who developed the concept of the "mytheme" as the fundamental unit of myths?
(A) Claude Levi-Strauss
(B) Ferdinand de Saussure
(C) Vladimir Propp
(D) Carl Jung

16. Consider the following concepts related to Structuralism:
I. Binary Oppositions
II. Bricolage
III. Mytheme
IV. Transformation
V. Archetype
Which of these are associated with Claude Levi-Strauss?
(A) I, II, III, and IV only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) All of the above

17. Identify the incorrect pair regarding structural approaches.
(A) Propp - Linear structure
(B) Saussure - Diachronic focus
(C) Levi-Strauss - Binary oppositions
(D) Jacobson - Poetic function

18. If a student is asked to analyze a myth by extracting elements regardless of their plot sequence and grouping them into contrasting columns, which competency are they demonstrating?
(A) Paradigmatic analysis
(B) Syntagmatic analysis
(C) Psychoanalytic interpretation

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CHAPTER 05

Theories of Folklore – II : Synchronic Approaches

1. Who among the following is widely recognized for introducing the concept of syntagmatic relations in structural linguistics?
(A) Vladimir Propp
(B) Ferdinand de Saussure
(C) Claude Levi-Strauss
(D) Roman Jacobson

2. How is 'syntagmatic structuralism' defined in the context of folklore studies?
(A) The study of the linear sequence of narrative elements.
(B) The analysis of binary oppositions regardless of sequence.
(C) The investigation of symbols and their cultural functions.
(D) The interpretation of psychological archetypes within myths.

3. Read the given statements and choose the correct option.
Statement I: Saussure divided language into 'Langue' and 'Parole'.
Statement II: 'Langue' refers to the individual speech act.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

4. The following question consists of two statements, an Assertion (A) and a Reason (R).
Assertion (A): Propp's morphology of the folktale is considered a syntagmatic model.
Reason (R): It analyzes the tale based on the linear sequence of functions performed by characters.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

5. Which of the following statements correctly describes Vladimir Propp's structural theory?
(A) Propp identified exactly 50 distinct functions in Russian fairy tales.
(B) Functions follow a sequence that varies completely from tale to tale.
(C) Functions are units defined by their significance to the plot's action.
(D) Characters' psychological motives are prioritized over their actions.

6. If a folklorist is analyzing a local epic by charting the chronological actions of the hero from birth to death, which model are they primarily applying?
(A) Jungian Archetypal Model
(B) Proppian Syntagmatic Model
(C) Straussian Paradigmatic Model
(D) Derridean Deconstruction Model

7. All of the following are character spheres identified by Vladimir Propp EXCEPT:
(A) The Villain
(B) The Donor
(C) The False Hero
(D) The Trickster

8. Match List-I (Concepts) with List-II (Theorists):
List I: (Concepts)
P. Signifier and Signified
Q. 31 Functions
R. Paradigmatic Structuralism
S. Communicative Model
List II: (Theorists)
1. Roman Jacobson
2. Ferdinand de Saussure
3. Claude Levi-Strauss
4. Vladimir Propp

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(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

29. The following question consists of two statements, an Assertion (A) and a Reason (R).
Assertion (A): Bronislaw Malinowski viewed myth as a sociological charter.
Reason (R): Myths function to justify and establish the validity of social institutions and cultural practices.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

30. Which statement is correct regarding Radcliffe-Brown's approach to folklore?
(A) Individual biological needs are prioritized over societal structures.
(B) The analyst primarily uses psychoanalytic interpretations of myths.
(C) Folklore is viewed as a direct product of the human unconscious mind.
(D) Folklore serves to maintain social equilibrium and solidarity.

31. An analyst examines a tribal ritual and concludes that its main purpose is to reduce anxiety before dangerous deep-sea fishing. This interpretation relies on the functional theory of:
(A) Bronislaw Malinowski
(B) Emile Durkheim
(C) Claude Levi-Strauss
(D) Ferdinand de Saussure

32. Which of the following is NOT a concept associated with Emile Durkheim?
(A) Collective consciousness
(B) The collective unconscious
(C) Anomie
(D) The sacred and the profane

33. Match List-I (Theorists) with List-II (Key Concepts):
List I: (Theorists)
P. Bronislaw Malinowski
Q. A.R. Radcliffe-Brown
R. Emile Durkheim
S. Clifford Geertz
List II: (Key Concepts)
1. Structural-Functionalism
2. Thick Description
3. Myth as a Charter
4. Collective Effervescence
(A) P-1, Q-3, R-2, S-4
(B) P-3, Q-1, R-4, S-2
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-3, S-2

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34. An ethnographer attends a Balinese cockfight and interprets it as a text that locals read to understand their own social status and culture. This case reflects the methodology of:
(A) Clifford Geertz
(B) Bronislaw Malinowski
(C) A.R. Radcliffe-Brown
(D) Victor Turner

35. Identify the correct pair of functionalist theorist and theory type.
(A) Radcliffe-Brown – Symbolic Functionalism
(B) Durkheim - Structuralism
(C) Malinowski – Biopsychological Functionalism
(D) Turner – Syntagmatic Analysis

36. What is the most appropriate description of Victor Turner's concept of 'communitas'?
(A) A highly organized and hierarchical structure of modern society.
(B) A set of rigid social rules that strictly govern religious rituals.
(C) The biological group to which a specific individual belongs.
(D) An unstructured state of equality during a liminal phase.

37. Consider the following statements regarding Emile Durkheim's theories:
I. Society is divided into the sacred and the profane.
II. Religion and rituals generate collective effervescence.
III. Myths primarily satisfy the individual's nutritional needs.
IV. Social facts exist independently of individual manifestations.
Which of the above statement(s) is/are correct?

(D) Performance analysis

19. How does Roman Jacobson define the "poetic function" of language?
(A) Focus on the referent or context.
(B) Focus on the emotional state of the speaker.
(C) Focus on the message for its own sake.
(D) Focus on the physical channel of communication.

20. Arrange the following structuralist and linguistic publications in chronological order of their original appearance:
I. Course in General Linguistics (Saussure)
II. Morphology of the Folktale (Propp)
III. Structural Anthropology (Levi-Strauss)
IV. Closing Statement: Linguistics and Poetics (Jacobson)
Which of the following is the correct chronological sequence?
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) II, IV, I, III

21. Read the given statements and choose the correct option.
Statement I: Levi-Strauss argued that myths think themselves out in men without men's awareness.
Statement II: Paradigmatic structuralism focuses on the chronological progression of the narrative.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

22. When applying Levi-Strauss's model to a Native American trickster myth, an analyst categorizes the trickster as a mediator. This is an application of which concept?
(A) Linguistic Signification
(B) Resolving binary oppositions
(C) Syntagmatic narrative linearity
(D) Variation in oral multiforms

23. Which of the following accurately describes a key tenet of Roman Jacobson's communication model?
(A) It consists of exactly four constitutive factors.
(B) The metalingual function focuses exclusively on the sender.
(C) Structural analysis must reject synchrony.
(D) The phatic function relates to the channel of communication.

24. A community tells a tale where raw food becomes cooked food, and wild animals become domesticated. A folklorist interprets this as a culture/nature dichotomy. Whose framework is being applied?
(A) Claude Levi-Strauss
(B) Vladimir Propp
(C) Ferdinand de Saussure
(D) Lauri Honko

25. All of the following are components of Roman Jacobson's communication model EXCEPT:
(A) Addresser
(B) Addressee
(C) Archetype
(D) Code

26. Who is considered the pioneer of the social functionalist approach in anthropology, known for his work in the Trobriand Islands?
(A) Bronislaw Malinowski
(B) A.R. Radcliffe-Brown
(C) Emile Durkheim
(D) Victor Turner

27. What is the definition of "social solidarity" in Emile Durkheim's sociological theory?
(A) The personal psychological dependence of an individual on myths.
(B) The specific binary oppositions found within social structures.
(C) The various biological needs satisfied by cultural institutions.
(D) The cohesive bonds holding society together via shared beliefs.

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28. Read the given statements and choose the correct option.
Statement I: Malinowski's functionalism emphasizes how cultural practices satisfy biological and psychological needs.
Statement II: Radcliffe-Brown's structural-functionalism focuses on how customs maintain the social structure.

281. (A) Tracing tales to a singular geographical origin
Within the framework of Monogenesis, the concept of diffusion focuses on tracing the migration of folktales back to a singular geographical origin. This approach assumes that complex narratives are created once and then spread outward. Researchers use this model to identify the specific starting point of a tradition and track its diachronic movement across different regions and cultures.

282. (B) Benfey's Migration Theory
The Indianist Theory is prominently associated with Benfey's Migration Theory, which provides a mechanism for mapping narrative transmission. This framework suggests that many folktales followed specific routes of migration after being created. By using Benfey's model, scholars can systematically track how stories moved from their place of origin to distant lands through both literary translations and oral tradition.

283. (B) Ancient India
According to the Indianist Theory, a vast majority of complex folktales originated in ancient India. From this single geographical point, the narratives migrated globally through various channels such as literary translation and oral transmission. This monogenetic view argues that India served as the primary source for many of the world's recurring stories, which were then adapted by other cultures.

284. (A) They result from direct diffusion from India
The scholar argues that the structural similarities found in the cunning jackal tale across different regions are the result of direct diffusion from India. This perspective rejects the idea that such similarities are coincidental. Instead, the presence of matching motifs in disparate locations proves a historical connection and a singular origin point, consistent with the principles of Monogenesis and diffusion.

285. (C) Their core structural integrity
Migrating cultural narratives retain their core structural integrity even as they undergo regional adaptations. While specific details might change to fit new geographical or cultural contexts, the fundamental framework of the story remains consistent. This retention allows researchers to trace the history of a folktale back to its origin, proving that complex narratives can travel widely without losing essence.

286. (D) They diffused globally from ancient Egypt
The Egyptian School posits that foundational myths and specific cultural traits diffused globally from a single starting point in ancient Egypt. This monogenetic theory suggests that Egypt was the primary source of cultural development for many civilizations. According to this view, the presence of similar myths worldwide is evidence of the historical migration of ideas from this ancient center.

287. (C) The Historical Geographic Method
The Historical Geographic Method is the defining hallmark of the Finnish School in folklore studies. This systematic approach allows researchers to empirically trace the journey and transformation of a tale. By analyzing the spatial and temporal distribution of narrative variants, scholars can work toward identifying the original form. This method provides a quantifiable diachronic structure for studying migration.

288. (B) Collecting every variant of a tale across regions and periods
The Historical Geographic Method systematically involves the collection of every known variant of a specific folktale across various regions and historical periods. By gathering these diverse versions, researchers can meticulously analyze the geographical distribution and timeline of narrative motifs. This comprehensive data set is essential for reconstructing the history of a tale and understanding how it changed during transmission.

289. (D) To identify the tale's archetype
The ultimate goal of working backward through geographical distribution and historical timelines is to identify the archetype of a folktale. By stripping away regional mutations and added elements, researchers aim to reconstruct the original, unadulterated version of the narrative. This process allows scholars to prove a tale's monogenetic origin and map its spatial migration from a single point.

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(A) I, II, and III only
(B) II, III, and IV only
(C) I, II, and IV only
(D) I, III, and IV only

38. Which of the following statements about Clifford Geertz is incorrect?
(A) He is a leading figure in symbolic anthropology.
(B) Culture should be treated as an experimental science for laws.
(C) He advocated for "thick description" in ethnography.
(D) He viewed culture as webs of significance spun by man.

39. What is a primary cause for a community to engage in 'collective effervescence' during a festival, according to Durkheim?
(A) The fundamental need to fulfill shared biological hunger.
(B) The individual desire for achieving personal enlightenment.
(C) The resolution of linguistic binary oppositions in speech.
(D) The necessity to reinforce social solidarity and group cohesion.

40. Who developed the concept of the 'liminal phase' in rites of passage, expanding on Arnold van Gennep's work?
(A) Victor Turner
(B) Clifford Geertz
(C) Bronislaw Malinowski
(D) Emile Durkheim

41. Consider the following concepts from Symbolic Functionalism:
I. Liminality
II. Communitas
III. Social Drama
IV. Thick Description
V. Deep Play
Which of these concepts are directly attributed to Victor Turner?
(A) III, IV, and V only
(B) I, II, and IV only
(C) I, II, and III only
(D) I, IV, and V only

42. Identify the incorrect pair regarding functional approaches.
(A) Malinowski – Structural-Functionalism
(B) Geertz – Web of significance
(C) Turner – Social drama
(D) Durkheim – Sacred and Profane

43. A researcher effectively uses the concept of 'social drama' to analyze a village conflict and its resolution through folklore. They are demonstrating competency in the theories of:
(A) Clifford Geertz
(B) Radcliffe-Brown
(C) Saussure
(D) Victor Turner

44. How does symbolic functionalism differ fundamentally from early biopsychological functionalism?
(A) It focuses on biological survival rather than meaning.
(B) It treats culture as interpretable symbols rather than survival tools.
(C) It rejects the study of rituals completely.
(D) It aligns strictly with chronological narrative sequencing.

45. What is the effect does the 'liminal' stage of a ritual have on participants, according to Victor Turner?
(A) It permanently enforces strict social hierarchy.
(B) It causes linguistic disintegration.
(C) It strips away status to create a sense of communitas.
(D) It isolates them permanently from the community.

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46. Read the given statements and choose the correct option.
Statement I: Radcliffe-Brown believed that the function of a social institution is the correspondence between it and the necessary conditions of existence of the social organism.
Statement II: Malinowski believed myths serve no practical function in society.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

47. Applying Geertz's approach, what would an analysis of a folk dance primarily aim to achieve?
(A) Interpret the symbolic meaning for the performers and audience.
(B) Document the step-by-step chronology of the dance.
(C) Analyze the psychological trauma of the dancers.
(D) Categorize the dance into binary oppositions.

48. Which statement correctly identifies a tenet of Victor Turner's theory of ritual?
(A) Rituals are static and prevent any social change.
(B) Ritual symbols are multivocal, carrying multiple meanings simultaneously.
(C) Rituals are primarily focused on individual biological needs.
(D) Rituals can only be understood through syntagmatic structuralism.

49. In studying a healing ritual, an ethnographer focuses on the social ties re-established among the kin group rather than the medical efficacy. This is a case of applying:
(A) Proppian formal analysis
(B) Radcliffe-Brown's structural-functionalism
(C) Parry-Lord oral formulaic theory
(D) Lacanian psychoanalysis

50. All of the following are characteristics of "thick description" EXCEPT:
(A) It focuses solely on the physical mechanics of an action.
(B) It interprets the meaning behind human behavior.
(C) It considers the context in which an action occurs.
(D) It aims to understand the symbolic significance of cultural practices.

51. Who is the founder of Psychoanalysis?
(A) Carl J. Jung
(B) Jacques Lacan
(C) Sigmund Freud
(D) Bronislaw Malinowski

52. What is the definition of the 'Oedipus Complex' in Freudian theory?
(A) The manifestation of collective archetypes in myths.
(B) The process of resolving binary oppositions.
(C) The structural formulation of fairy tale morphology.
(D) A child's unconscious desire and parental rivalry.

53. Read the given statements and choose the correct option.
Statement I: Sigmund Freud argued that myths are the secular dreams of the masses.
Statement II: Carl Jung entirely rejected the idea of the unconscious mind.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

54. The following question consists of two statements, an Assertion (A) and a Reason (R).
Assertion (A): Freudian analysts interpret many objects in folktales as phallic or yonic symbols.
Reason (R): Freud postulated that suppressed sexual desires are expressed symbolically in dreams and folklore.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

55. Which of the following correctly describes Carl Jung's concept of the 'Collective Unconscious'?
(A) It consists of personal repressed memories.
(B) It is the structural framework of a language.
(C) It is a symbolic phase in rites of passage.
(D) It is a repository of shared human archetypes.

56. When a folklorist interprets the dragon in a myth as a manifestation of the 'Shadow' archetype, they are applying the theory of:
(A) Carl J. Jung
(B) Sigmund Freud
(C) Jacques Lacan
(D) Claude Levi-Strauss

57. All of the following are Jungian archetypes EXCEPT:
(A) The Anima

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(B) The Shadow
(C) The Ego-Ideal
(D) The Wise Old Man

58. Match List-I (Concepts) with List-II (Theorists):
List I: (Concepts)
P. Latent Content
Q. Mirror Stage
R. Collective Unconscious
S. Syntagmatic Axis
List II: (Theorists)
1. Jacques Lacan
2. Sigmund Freud
3. Carl J. Jung
4. Ferdinand de Saussure
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-3, R-1, S-4
(D) P-3, Q-1, R-2, S-4

59. A scholar analyzes a fairy tale where a young boy outsmarts an ogre, interpreting it as the boy's unconscious triumph over paternal authority. This case exemplifies which approach?
(A) Durkheimian Functionalism
(B) Proppian Structuralism
(C) Oral Formulaic Theory
(D) Freudian Psychoanalysis

60. Identify the correct pair in psychological approaches to folklore.
(A) Freud - Archetypes
(B) Lacan - The Symbolic Order
(C) Jung - Oedipus Complex
(D) Propp - Collective Unconscious

61. Which of the following represents the most appropriate understanding of Lacan's 'Mirror Stage'?
(A) The moment a child recognizes their biological needs.
(B) The process of oral transmission of myths.
(C) A phase of identifying with a reflection to form the ego.
(D) The structural resolution of fairy tales.

62. Consider the following concepts in psychoanalytic folklore studies:
I. Id, Ego, Superego
II. Dream Work mechanisms (Condensation, Displacement)
III. Individuation
IV. The Animus
Which of the above statement(s) is/are strictly Freudian?
(A) III and IV only
(B) I, II, and III only
(C) I and IV only
(D) I and II only

63. Which statement about Jacques Lacan's theory is incorrect?
(A) Universal archetypes are housed in the collective unconscious.
(B) He famously stated that the unconscious is structured like a language.
(C) He divided the psyche into the Imaginary, the Symbolic, and the Real.
(D) He integrated structural linguistics into psychoanalytic theory.

64. What is a key cause for the distortion of latent dream thoughts into manifest dream content according to Freud?
(A) The need for structural linearity.
(B) Censorship imposed by the ego or superego.
(C) The desire to form social solidarity.
(D) The communicative function of language.

65. Who developed Analytical Psychology?
(A) Sigmund Freud
(B) Carl J. Jung
(C) Jacques Lacan
(D) Alfred Adler

66. Consider the following psychoanalytic terms:
I. The Real
II. The Imaginary
III. The Symbolic
IV. The Shadow
V. Phallus as Signifier
Which of the above statement(s) is/are central to Lacanian theory?
(A) I, II, III, and V only
(B) I, II, III, and IV only
(C) II, III, IV, and V only
(D) I, III, IV, and V only

67. Identify the incorrect pair regarding psychological approaches.
(A) Jung - Individuation
(B) Freud - Unconscious drives

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S. Judith Butler

List II: (Key Concepts)

1. Discourse and Power
2. Gender Performativity
3. Différance
4. Hermeneutic Phenomenology

(A) P-1, Q-3, R-2, S-4
(B) P-3, Q-1, R-4, S-2
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

109. An analyst explores how a medical folklore text creates categories of "normal" and "deviant" bodies, reflecting institutional control. This case is deeply influenced by:
(A) Carl Jung
(B) Vladimir Propp
(C) Michel Foucault
(D) Albert Lord

110. Identify the correct pair regarding Poststructural/ Postmodern theories.
(A) Foucault
(B) Ricoeur
(C) Lacan
(D) Derrida - Logocentrism critique

111. Which theoretical approach is most appropriate for examining how the categories of 'male' and 'female' in a myth are socially constructed rather than biologically fixed?
(A) Queer Theory
(B) Structural Functionalism
(C) Parry-Lord Theory
(D) Syntagmatic Structuralism

112. Consider the following tenets:
I. Meaning is endlessly deferred.
II. Texts are characterized by 'Textuality' rather than fixed boundaries.
III. Power is omnipresent and shapes discourse.
IV. Every narrative is a search for an absolute, universal archetype.

Which of the above statement(s) is/are tenets of Poststructuralism?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) All of the above

113. Which statement about Feminist approaches to folklore is incorrect?
(A) They highlight the marginalization of women's genres in traditional folklore studies.
(B) Folklore is gender-neutral and immune to patriarchal influence.
(C) They explore how women use folklore to subvert or cope with patriarchal norms.
(D) They analyze the representation of gender roles in traditional narratives.

114. According to Foucault, what is the primary cause for the emergence of specific discourses in a society?
(A) The complex networks of power and knowledge.
(B) The inherent truth of the matter.
(C) The underlying biological needs of the people.
(D) The universal psychological archetypes.

115. What does Jacques Derrida's term 'Différance' imply?
(A) The existence of various types of folktales across cultures.
(B) The biological differences between male and female performers.
(C) Meaning is created via difference and endlessly deferred.
(D) The categorical difference between Langue and Parole.

116. Consider the following concepts:
I. Episteme
II. Panopticism
III. Logocentrism
IV. Gender as performative
V. Archetype

Which of these concepts belong to Postmodern and Poststructural theorists (Foucault, Derrida, Butler)?
(A) II, III, IV, and V only
(B) I, III, IV, and V only
(C) I, II, IV, and V only
(D) I, II, III, and IV only

117. Identify the incorrect pair regarding Gender and Poststructural theories.
(A) Foucault
(B) Derrida

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oral epics are memorized word-for-word.
Statement II: The Oral Formulaic Theory suggests that singers compose epics in performance using traditional formulas.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

79. The following question consists of two statements, an Assertion (A) and a Reason (R).
Assertion (A): Performance theory shifts the focus of folklore studies from text to context.
Reason (R): It views the meaning of folklore as emergent in the specific social and communicative event of telling.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

80. Which of the following statements about Lauri Honko's concept of 'Multiforms' is correct?
(A) Multiforms refer to the rigid, unchangeable texts of oral traditions.
(B) Multiforms are variations of a concept during performance.
(C) Multiforms represent the psychological archetypes in written literature.
(D) Multiforms are structural functions akin to Propp's 31 functions.

81. A folklorist recording an epic performance focuses on the singer's gestures, audience reactions, and the specific setting. This application best reflects:
(A) Paradigmatic Structuralism
(B) Contextual Approach / Performance Theory
(C) Psychoanalysis
(D) Semiotics

82. All of the following are key concepts in the Oral Formulaic Theory EXCEPT:
(A) Syntagm
(B) Formula
(C) Theme
(D) Enjambment

83. Match List-I (Theorists) with List-II (Concepts):
List I: (Theorists)
P. Milman Parry & Albert Lord
Q. Richard Bauman
R. Roman Jacobson
S. Lauri Honko
List II: (Concepts)
1. Verbal Art as Performance
2. Oral Formulaic Theory
3. Multiforms
4. Communicative Model
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-2, Q-4, R-1, S-3

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84. In studying a Yugoslavian bard, a researcher notes that the bard uses specific repetitive noun-epithet combinations to fit the meter. This case provides evidence for:
(A) Jungian Archetypes
(B) Post-structuralism
(C) Bricolage
(D) Oral Formulaic Theory

85. Identify the correct pair from contextual approaches.
(A) Lauri Honko
(B) Richard Bauman
(C) Albert Lord - The Singer of Tales
(D) Roman Jacobson

86. Which approach is most appropriate for analyzing how a narrator changes a folktale's ending based on the audience's reactions on a particular night?
(A) Structural Analysis
(B) Performance Theory
(C) Syntagmatic Structuralism
(D) Analytical Psychology

87. Consider the following statements about Oral Formulaic Theory:
I. It was primarily developed by studying Homeric and South Slavic epics.
II. A formula is a group of words regularly employed under the same metrical conditions.
III. Performers memorize the epic exactly to preserve it.
IV. 'Theme' refers to repeated incidents or descriptive passages.

Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, and IV only

88. Which statement regarding Lauri Honko's approach is incorrect?
(A) Meaning is static and independent of performance context.
(B) He studied the ecology of tradition.
(C) He explored the concept of folklore process.
(D) He utilized the concept of multiforms to understand oral variation.

89. According to Performance Theory, what is a primary cause for a text to vary from one telling to another?
(A) The decay of the narrator's memory.
(B) The unconscious suppression of archetypes.
(C) The emergent nature of performance and context.
(D) The arbitrary nature of the sign.

90. Which communicative function in Jacobson's model is oriented toward the Addressee?
(A) Conative
(B) Emotive
(C) Phatic
(D) Metalingual

91. Consider the following elements of performance:
I. Emergence
II. Audience evaluation
III. Contextual framing
IV. Rigid textual memorization
V. Communicative competence
Which of these are emphasized in Richard Bauman's Performance Theory?
(A) II, III, IV, and V only
(B) I, III, IV, and V only
(C) I, II, III, IV, and V
(D) I, II, III, and V only

92. Identify the incorrect pair regarding communication and performance models.
(A) Jacobson - Phatic function
(B) Parry - Rote memorization
(C) Bauman - Emergent meaning
(D) Lord - Composition in performance

93. If a scholar evaluates how a storyteller utilizes specific vocal inflections and framing devices to mark a story as a 'myth' rather than a 'joke', they show competency in:
(A) Oral Formulaic Analysis
(B) Psychoanalysis
(C) Performance and Contextual Analysis
(D) Deconstruction

94. What does the term 'Multiform' signify in Lauri Honko's folklore paradigm?
(A) A printed text that has been translated into multiple languages.
(B) A structural binary opposition.
(C) A fixed stanza in an epic poem.
(D) The dynamic variation of narratives in varied contexts.

95. According to Roman Jacobson's linguistic model, which factor is associated with the 'Emotive' function?
(A) Addresser
(B) Context
(C) Message
(D) Code

96. Read the given statements and choose the correct option.
Statement I: The oral formulaic theory implies that the 'original' text of an oral epic cannot be found because each performance is a recreation.
Statement II: Albert Lord wrote 'The Singer of Tales' based on his fieldwork in Finland.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

97. An analyst applies Jacobson's model to a proverb: "A stitch in time saves nine." Recognizing its poetic form and rhyme scheme involves focusing on the:
(A) Phatic function
(B) Poetic function
(C) Conative function
(D) Metalingual function

98. Which of the following is a correct statement about Contextual Approaches?
(A) Socio-cultural factors and audience are integral to meaning.

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(B) They isolate the text from the social environment.
(C) They focus solely on discovering the oldest version of a tale.
(D) They rely heavily on Freudian psychoanalysis.

99. In a case where a singer stops their performance because an elder enters the room and changes the song to a respectful lineage chant, this shift best illustrates:
(A) Syntagmatic failure
(B) Oedipal displacement
(C) Contextual emergence of performance
(D) Proppian villainy

100. All of the following are components of Roman Jacobson's model of communication EXCEPT:
(A) Context
(B) Contact
(C) Code
(D) Class

101. Who is primarily associated with the theory of Deconstruction?
(A) Michel Foucault
(B) Paul Ricoeur
(C) Jacques Derrida
(D) Claude Levi-Strauss

102. How is 'New Hermeneutics' broadly defined in textual analysis?
(A) The strict grammatical study of ancient texts.
(B) Methodology emphasizing the interpreter's historical context.
(C) The scientific calculation of word frequencies in folklore.
(D) The search for a single, objective meaning of a text.

103. Read the given statements and choose the correct option.
Statement I: Poststructuralism challenges the structuralist assumption that meaning is fixed and stable.
Statement II: Derrida argued that binary oppositions are equal and non-hierarchical.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

104. The following question consists of two statements, an Assertion (A) and a Reason (R).
Assertion (A): Postmodern approaches to folklore often embrace polyphony and fragmented narratives.
Reason (R): Postmodernism rejects grand narratives and absolute truths, viewing culture as pluralistic.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

105. Which of the following statements correctly identifies a key concept of Paul Ricoeur?
(A) The text is entirely disconnected from its author and reader.
(B) Deconstruction is the only valid method of reading.
(C) Interpretation involves explanation and understanding.
(D) Meaning is fixed permanently at the moment of utterance.

106. A researcher analyzing a folktale deliberately focuses on marginal details to subvert the dominant, traditional interpretation. This application relies on the methodology of:
(A) Deconstruction
(B) Syntagmatic Structuralism
(C) Oral Formulaic Theory
(D) Psychoanalysis

107. All of the following are characteristics of Poststructuralism EXCEPT:
(A) Rejection of stable meaning.
(B) Focus on discourse and power.
(C) Critique of binary oppositions.
(D) Belief in fixed, universal structures underlying culture.

108. Match List-I (Theorists) with List-II (Key Concepts):
List I: (Theorists)
P. Jacques Derrida
Q. Michel Foucault
R. Paul Ricoeur

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(D) Peircean

148. Which of the following correctly describes a 'Symbol' in Peircean semiotics?
(A) A sign that mimics the physical characteristics of its object.
(B) A sign that maintains a direct physical connection to the source.
(C) A sign that emerges from the universal collective unconscious.
(D) A sign linked to its object via learned convention.

149. In examining a folk painting, a semiotician notes that a drawn dove represents peace. Because there is no natural connection between a dove and peace, in Peircean terms, the dove is a:
(A) Index
(B) Icon
(C) Symbol
(D) Object

150. All of the following are valid objects of study for a semiotic approach to folk culture EXCEPT:
(A) Traditional costumes
(B) The biological digestion of folk foods
(C) Gestures in folk drama
(D) The spatial arrangement of a traditional village

151. What is the fundamental difference between Synchronic and Diachronic approaches to folklore?
(A) Syn studies hist
(B) psych/func
(C) writ/oral
(D) Synchronic studies systems; Diachronic studies evolution.

152. How did Claude Levi-Strauss conceptualize 'Bricolage'?
(A) Mythical thought creating via available materials.
(B) rote memorization
(C) chronological
(D) psychoanalytic

153. Read the given statements and choose the correct option.
Statement I: Structuralism seeks to find the underlying, universal structures of human thought.
Statement II: Poststructuralism accepts these universal structures without question.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

154. The following question consists of two statements, an Assertion (A) and a Reason (R).
Assertion (A): Vladimir Propp criticized the Aarne-Thompson tale type index.
Reason (R): Propp believed classifying tales by motifs was unscientific because different motifs could serve the same structural function.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

155. Which statement accurately describes Roman Jacobson's concept of 'Binarism' in linguistics?
(A) Every tale has exactly two characters.
(B) Only two languages can be compared at a time.
(C) Communication only involves an addresser and an addressee without context.
(D) Phonemes characterized by sets of binary features.

156. A folklorist comparing variants of a Cinderella tale specifically lists how the 'helper' character changes (e.g., fairy godmother, magic tree, cow). They are employing:
(A) Functionalism
(B) Paradigmatic Structural Analysis
(C) Syntagmatic Structural Analysis
(D) Discourse Analysis

157. All of the following scholars are associated with Functional Approaches to folklore EXCEPT:
(A) Malinowski
(B) Radcliffe-Brown
(C) Ferdinand de Saussure
(D) Emile Durkheim

158. Match List-I (Theories) with List-II (Core Concepts):
List I: (Theories)

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(C) Ricoeur - The Mirror Stage
(D) Butler

118. If a scholar successfully demonstrates how a traditional ballad enforces heteronormativity while identifying subtle subversive elements within it, they are showing competency in:
(A) Biopsychological
(B) Queer Theory
(C) Proppian
(D) Oral Formulaic

119. What is 'Textuality' in the context of poststructural analysis?
(A) physical quality
(B) exact word count
(C) chronological arrangement
(D) A text as an open intersection of multiple discourses.

120. Arrange the following conceptual paradigms in the chronological order of their historical emergence in folklore and literary theory:
I. Syntagmatic Structuralism (Propp)
II. Psychoanalysis (Freud)
III. Deconstruction (Derrida)
IV. Queer Theory (Butler)
Which of the following is the correct chronological sequence?
(A) II, I, III, IV
(B) I, II, III, IV
(C) II, I, IV, III
(D) I, III, II, IV

121. Read the given statements and choose the correct option.
Statement I: Feminism in folklore often examines the correlation between gender and genre, noting how certain genres are deemed 'female' and undervalued.
Statement II: Queer theory reinforces rigid binary categories of sexuality in cultural texts.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

122. A researcher uses Paul Ricoeur's theory to interpret a myth, focusing on how the myth opens up a "world" that the reader can inhabit. This is an application of:
(A) Hermeneutics
(B) Deconstruction
(C) Structural Functionalism
(D) Performance Theory

123. Which statement aligns correctly with Michel Foucault's concept of 'Discourse'?
(A) Discourse refers to the literal grammatical structure of sentences.
(B) Discourse serves primarily as a historical archive of written texts.
(C) Discourse is a set of linguistic rules governing vocal expression.
(D) Discourse is a set of statements that construct social objects.

124. In a case study analyzing women's quilting circles, the folklorist argues that the quilts are a coded resistance against patriarchal silencing. This approach is best categorized under:
(A) Syntagmatic
(B) Feminist Theory
(C) Oral Formulaic
(D) Freudian

125. All of the following are common themes in Queer approaches to folklore EXCEPT:
(A) Deconstructing heteronormativity.
(B) Analyzing gender as fluid.
(C) Reinforcing strict patriarchal structures.
(D) Recovering marginalized LGBTQ+ narratives.

126. Who among the following are the primary foundational figures of Semiotics?
(A) Propp/Strauss
(B) Parry/Lord
(C) Mal/Rad
(D) Ferdinand de Saussure and Charles S. Pierce

127. How did Charles S. Peirce broadly define a 'Sign'?
(A) Something which stands to somebody for something in some respect.
(B) As merely a spoken word in a linear sequence.
(C) As an unconscious biological drive.
(D) As a fixed archetype in the collective unconscious.

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128. Read the given statements and choose the correct option.
Statement I: Saussure's semiology focuses primarily on the dyadic relationship between signifier and signified.
Statement II: Peirce's semiotics employs a triadic model.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

129. The following question consists of two statements, an Assertion (A) and a Reason (R).
Assertion (A): In Peircean semiotics, a photograph of a tree is considered an 'Icon'.
Reason (R): An Icon represents its object by virtue of similarity or resemblance.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

130. Which of the following statements correctly describes an 'Index' in Peirce's classification of signs?
(A) It has a physical or causal connection to the object it represents.
(B) It represents its object through arbitrary convention.
(C) It resembles the object physically.
(D) It is an imaginary signifier with no real-world connection.

131. When a folklorist studies how smoke rising from a specific hill is interpreted by a tribe as a sign of an impending festival, and classifies smoke as an 'Index', they are applying the theory of:
(A) Saussure
(B) Lacan
(C) Charles S. Peirce
(D) Lord

132. All of the following are categories in Peirce's sign system EXCEPT:
(A) Icon
(B) Index
(C) Symbol
(D) Mytheme

133. Match List-I (Peircean Sign Types) with List-II (Examples):
List I: (Peircean Sign Types)
P. Icon
Q. Index
R. Symbol
S. Representamen
List II: (Examples)
1. A word like "Tree" (arbitrary)
2. A portrait of a person
3. A footprint in the mud
4. The form which the sign takes
(A) P-3, Q-2, R-1, S-4
(B) P-2, Q-1, R-3, S-4
(C) P-2, Q-3, R-1, S-4
(D) P-1, Q-2, R-3, S-4

134. A discourse analyst examines a political folk song to uncover how its linguistic choices subtly promote a specific ideology. This analysis relies heavily on understanding:
(A) Syntagmatic fairy tale functions
(B) Perspectives on Discourse Analysis
(C) Biological survival needs
(D) Oral formulaic memorization

135. Identify the correct pair in Semiotic approaches.
(A) Saussure
(B) Propp
(C) Foucault
(D) Peirce - Icon, Index, Symbol

136. Which approach is most appropriate to analyze how a specific cultural clothing item functions as a non-verbal language communicating social status?
(A) Semiotic Approach
(B) Proppian Morphology
(C) Syntagmatic Structuralism
(D) Freudian Psychoanalysis

137. Consider the following statements about Discourse Analysis in folk culture studies:
I. It examines language in use within social contexts.
II. It looks at how power relations are negotiated through language.
III. It treats language strictly as a decontextualized, abstract system.
IV. It often integrates semiotic perspectives.
Which of the above statement(s) is/are correct?

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(A) I, II, and III only
(B) II, III, and IV only
(C) I, II, and IV only
(D) I, III, and IV only

138. Which statement about Saussure's sign system is incorrect in the context of cultural semiotics?
(A) A natural, inevitable link exists between signifier and signified.
(B) Meaning is generated through differences within a system.
(C) Language is viewed as a structured system of signs.
(D) It provides a foundation for later structuralist thinkers.

139. What is the cause of meaning in a Saussurean structuralist view?
(A) inherent magical
(B) biological instinct
(C) historical evolution
(D) Differences between signs in a linguistic system.

140. Which component of Peirce's triadic model corresponds to the "sense made of the sign in the mind of the observer"?
(A) Representamen
(B) Interpretant
(C) Object
(D) Signifier

141. Consider the following concepts:
I. Representamen
II. Object
III. Interpretant
IV. Langue
V. Parole
Which of these belong specifically to Charles S. Peirce's semiotic model?
(A) III, IV, and V only
(B) I, III, and IV only
(C) I, II, and III only
(D) II, IV, and V only

142. Identify the incorrect pair regarding Semiotics.
(A) Saussure - Dyadic model
(B) Peirce - Triadic model
(C) Saussure - Arbitrariness of the sign
(D) Peirce - Langue and Parole

143. If a student effectively decodes a ritual dance by explaining how each gesture serves as an 'Index' pointing to a specific historical event, they are showing competency in:
(A) Peircean Semiotics
(B) Freudian Dream Analysis
(C) Proppian Structuralism
(D) Honko's Multiforms

144. What does 'Discourse' mean in the context of modern discourse analysis applied to folklore?
(A) Only written texts.
(B) Social practices of language that shape society.
(C) A strictly grammatical study of sentences.
(D) The biological capability of humans to speak.

145. Arrange the following theoretical developments in chronological order:
I. Saussure's Course in General Linguistics
II. Propp's Morphology of the Folktale
III. Derrida's Of Grammatology (Deconstruction)
IV. Butler's Gender Trouble
Which of the following is the correct chronological sequence?
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

146. Read the given statements and choose the correct option.
Statement I: Semiotics can be applied to study non-verbal aspects of folk culture, such as foodways and architecture.
Statement II: Discourse analysis ignores the context in which communication occurs.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

147. A researcher analyzes how the word 'witch' has been used historically in folk narratives to silence marginalized women. This analysis is best described as an application of:
(A) Syntagmatic
(B) Biopsychological
(C) Discourse Analysis and Feminist Theory

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(C) Lacan - Archetypes
(D) Freud - Defense mechanisms

68. If a student is asked to correctly map the journey of a folklore hero as the psychological process of integrating the conscious and unconscious mind, they are demonstrating competency in:
(A) Freudian Psychosexual Stages
(B) Lacanian Mirror Stage
(C) Saussurean Semiotics
(D) Jungian Individuation

69. What is 'Displacement' in Freud's theory of dream work and folklore?
(A) Combining multiple characters into one.
(B) Passing down stories chronologically.
(C) Shifting emotional weight to a safer substitute.
(D) Substituting a signifier for a completely unrelated signified permanently.

70. Arrange the following figures in chronological order based on the emergence of their primary theoretical frameworks:
I. Sigmund Freud
II. Carl J. Jung
III. Jacques Lacan
IV. Claude Levi-Strauss
Which of the following is the correct chronological sequence?
(A) I, II, IV, III
(B) I, II, III, IV
(C) II, I, III, IV
(D) II, I, IV, III

71. Read the given statements and choose the correct option.
Statement I: Freud viewed myths as expressions of repressed desires.
Statement II: Jung viewed myths as expressions of fundamental human archetypes.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

72. An analyst observes that a folktale features an evil stepmother instead of an evil biological mother. Using Freudian theory, this is best understood as an application of:
(A) Displacement
(B) Condensation
(C) Individuation
(D) Bricolage

73. Which of the following statements is a correct reflection of Jung's approach to folklore?
(A) Folklore is essentially pathological and neurotic.
(B) Folklore can only be understood through linear syntactic analysis.
(C) Folklore symbols help individuals achieve wholeness.
(D) Folklore reflects only the personal childhood traumas of the narrator.

74. In a clinical or folkloric case study, if a narrative is interpreted through the lens of the "Name-of-the-Father," which theorist's framework is being utilized?
(A) Jacques Lacan
(B) Sigmund Freud
(C) Carl J. Jung
(D) Victor Turner

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75. All of the following concepts are integral to Freud's psychoanalysis EXCEPT:
(A) The Unconscious
(B) Repression
(C) The Oedipus Complex
(D) The Collective Unconscious

76. Who developed the Oral Formulaic Theory?
(A) Richard Bauman and Dan Ben-Amos
(B) Milman Parry and Albert Lord
(C) Roman Jacobson and Bogatyrev
(D) Lauri Honko and Alan Dundes

77. What is the definition of "Verbal Art as Performance"?
(A) The view that folklore is a static text to be read.
(B) The structural analysis of fairy tale morphology.
(C) Verbal art as a dynamic event of performer-audience interaction.
(D) The psychological evaluation of the performer.

78. Read the given statements and choose the correct option.
Statement I: The Parry-Lord theory argues that

P. Syntagmatic Structuralism
Q. Paradigmatic Structuralism
R. Psychoanalysis
S. Symbolic Functionalism

List II: (Core Concepts)
1. Binary Oppositions
2. Latent Content
3. Linear Sequence of Functions
4. Thick Description

(A) P-1, Q-3, R-4, S-2
(B) P-3, Q-2, R-1, S-4
(C) P-2, Q-4, R-3, S-1
(D) P-3, Q-1, R-2, S-4

159. An ethnographer studies how a specific harvest ritual resolves societal tensions. This reflects a 'social functionalist' perspective because it:
(A) Focuses on the maintenance of social equilibrium.
(B) Analyzes the grammatical structure of the ritual chant.
(C) Uncovers the childhood traumas of the participants.
(D) Examines the ritual as an endless chain of signifiers.

160. Identify the correct pair representing Structuralist thought.
(A) Langue
(B) Synchronic - At a given moment
(C) Parole
(D) Diachronic

161. Which concept is most appropriate for describing the process where an oral performer strings together traditional phrases to suit the meter and narrative need?
(A) Syntagmatic function
(B) Composition in performance using formulas
(C) Deconstructive différance
(D) Psychosexual displacement

162. Consider the following statements about Contextual Approaches:
I. Folklore is viewed as a communicative process.
II. The audience plays a passive, irrelevant role.
III. Performance is tied strictly to its sociocultural setting.
IV. Richard Bauman is a key figure.

Which of the above statement(s) is/are correct?
(A) I, III, and IV only
(B) I, II, and III only
(C) II, III, and IV only
(D) I, II, and IV only

163. Which statement about Postmodernism in folklore studies is incorrect?
(A) questions authority
(B) views identity
(C) searches for a single, unified "grand narrative."
(D) blurs the line

164. What effect does 'Deconstruction' have on a folk text according to Derrida's theory?
(A) stabilizes
(B) outlines biological
(C) categorizes
(D) It reveals internal contradictions and unstable meaning.

165. What is the central focus of 'Hermeneutics'?
(A) physical preservation
(B) biological study
(C) The theory and methodology of text interpretation.
(D) structural analysis

166. Consider the following elements:
I. Author's intent
II. Historical context of the reader
III. Textual autonomy
IV. The dialectic of explanation and understanding
V. Fixed, absolute meaning

Which of the above statement(s) is/are relevant to Paul Ricoeur's New Hermeneutics?
(A) I, II, III, and IV only
(B) II, III, and IV only
(C) I, III, IV, and V only
(D) I, II, IV, and V only

167. Identify the incorrect pair regarding theorists and their methodologies.
(A) Propp - Morphology
(B) Malinowski - Participant observation
(C) Geertz - Thick Description
(D) Turner - Deconstruction

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168. If a student analyzes a myth by identifying the 'Signifier' (a snake) and the 'Signified' (danger/evil) according to cultural conventions, they are displaying competency in:
(A) Semiotics
(B) Psychoanalysis
(C) Oral Formulaic Theory
(D) Hermeneutics

169. How does Foucault's concept of power differ from traditional views?
(A) exclusively by ruler
(B) biological instinct
(C) Diffuse network permeating all society and discourse.
(D) power does not exist

170. Arrange the following key concepts in the chronological order of their theoretical popularity in anthropology and folklore:
I. Social Functionalism (Malinowski)
II. Structuralism (Levi-Strauss)
III. Poststructuralism (Derrida)
Which of the following is the correct chronological sequence?
(A) I, II, III
(B) II, I, III
(C) I, III, II
(D) III, II, I

171. Read the given statements and choose the correct option.
Statement I: Gender theories in folklore emphasize that 'gender' is socially and culturally constructed.
Statement II: Queer theory primarily aims to reinforce traditional gender binaries.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

172. Applying Honko's concept of 'Multiforms', how would a folklorist explain variations in a wedding song sung by different women?
(A) As errors in rote memorization.
(B) As dynamic adaptations of a model to a context.
(C) As the breakdown of societal structure.
(D) As evidence of the singer's neurosis.

173. Which of the following statements correctly applies Victor Turner's theory to a carnival?
(A) enforces strict rules
(B) biological necessity
(C) The carnival acts as a liminoid space generating communitas.
(D) no symbolic meaning

174. A researcher using Feminist approaches to folklore would likely focus on which of the following cases?
(A) Counting phonemes
(B) Charting sequence
(C) Cataloging needs
(D) Analyzing lullabies as spaces for female dissent.

175. All of the following are aspects of Discourse Analysis EXCEPT:
(A) Ignoring the social context of the speech.
(B) Analyzing who has the right to speak.
(C) Examining how language constructs identity.
(D) Investigating the relationship between language and power.

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176. Who wrote "The Interpretation of Cultures", heavily influencing Symbolic Functionalism?
(A) Victor Turner
(B) Clifford Geertz
(C) Emile Durkheim
(D) A.R. Radcliffe-Brown

177. What does the term "Phonocentrism" mean in Derrida's critique?
(A) structural analysis
(B) The prioritization of speech over writing in Western philosophy.
(C) psych fear
(D) study of oral formulas

178. Read the given statements and choose the correct option.
Statement I: Freud believed that the Superego acts as a moral censor.
Statement II: In folklore, the Superego is often symbolized by rebellious, trickster figures.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

179. The following question consists of two statements, an Assertion (A) and a Reason (R).
Assertion (A): Performance approaches argue that the text cannot be separated from its telling.
Reason (R): Meaning is emergent and co-created by the performer and the audience in a specific context.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

180. Which statement is correct regarding 'Gender and Genre' in folklore studies?
(A) All genres equally
(B) Gender has no impact
(C) Male private/Female public
(D) Specific genres are culturally coded as female.

181. Using Jacobson's communicative model, an analyst studying how a storyteller keeps the audience's attention using phrases like "Are you listening?" is focusing on the:
(A) Metalingual
(B) Poetic
(C) Phatic function
(D) Emotive

182. All of the following are examples of Jungian archetypes found in folklore EXCEPT:
(A) The Trickster
(B) The Oedipal Complex
(C) The Great Mother
(D) The Hero

183. Match List-I (Concepts) with List-II (Approaches):
List I: (Concepts)
P. Communitas
Q. Multiforms
R. Différance
S. Signifier
List II: (Approaches)
1. Contextual Approach
2. Poststructuralism
3. Symbolic Functionalism
4. Semiotics
(A) P-1, Q-3, R-2, S-4
(B) P-3, Q-2, R-1, S-4
(C) P-4, Q-1, R-2, S-3
(D) P-3, Q-1, R-2, S-4

184. An interpretation of a fairy tale claims that the dark forest represents the unconscious mind. This is a classic example of:
(A) Psychoanalytic interpretation
(B) Structuralism
(C) Functionalism
(D) Performance theory

185. Identify the correct pair regarding theoretical applications to folklore.
(A) Propp
(B) Malinowski
(C) Freud - Dreams as myth-equivalents
(D) Geertz

186. Which theoretical lens is most appropriate for a researcher analyzing how queer communities use camp humor in folklore to subvert mainstream norms?
(A) Queer Theory
(B) Syntagmatic
(C) Proppian
(D) Peircean

187. Consider the following statements about Lacan's theory:
I. The Mirror Stage forms the basis of the Ego.
II. Language shapes the unconscious.
III. The 'Real' is that which resists symbolization.
IV. He completely rejected Freud's work.
Which of the above statement(s) is/are correct?
(A) I, III, and IV
(B) II, III, and IV
(C) I, II, and IV
(D) I, II, and III only

188. Which statement about the 'Contextual Approach' to folklore is incorrect?
(A) It studies folklore as a living event.
(B) It values the text in isolation above all else.
(C) It takes into account the physical setting of the performance.
(D) It recognizes the influence of the audience.

189. What is a primary cause of the shift from text-based to performance-based folklore studies in the 1970s?

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group membership based on social convention, the tattoo is operating as a Peircean:
(A) Icon
(B) Index
(C) Mytheme
(D) Symbol

232. All of the following are fundamental to Discourse Analysis EXCEPT:
(A) Decontextualized grammar drills
(B) Language in use
(C) Social context
(D) Power dynamics

233. Match List-I (Concepts) with List-II (Theorists):
List I: (Concepts)
P. Signifier/Signified
Q. Icon/Index/Symbol
R. Discourse/Power
S. Poetic Function
List II: (Theorists)
1. Charles S. Peirce
2. Roman Jacobson
3. Ferdinand de Saussure
4. Michel Foucault
(A) P-1, Q-3, R-2, S-4
(B) P-4, Q-1, R-3, S-2
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-2, R-3, S-4

234. A study analyzing how medical professionals communicate with traditional folk healers, focusing on authority and linguistic dominance, exemplifies:
(A) Discourse Analysis
(B) Proppian
(C) Freudian
(D) Oral Formulaic

235. Identify the correct pair representing Semiotic components.
(A) Signifier - mental
(B) Signified - physical
(C) Object
(D) Interpretant - The user's understanding of the sign

236. Which approach is most appropriate for decoding the layout of a traditional house as a representation of the culture's cosmology?
(A) Biological Functionalism
(B) Semiotic Approach
(C) Oral Formulaic
(D) Phonocentrism

237. Consider the following statements about Semiotics:
I. It views culture as a vast communicative system.
II. It is concerned solely with spoken language.
III. It can be applied to analyze rituals, food, and clothing.
IV. Peirce and Saussure are its foundational figures.
Which of the above statement(s) is/are correct?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, and IV only

238. Which statement about 'Discourse' in modern cultural studies is incorrect?
(A) Discourse constructs
(B) Discourse is embedded
(C) Discourse governs
(D) Discourse is neutral and free from ideology.

239. What is a primary cause for a sign to change its meaning over time (Diachronic change)?
(A) Shifts in cultural conventions and social discourse.
(B) inherent nature
(C) biological mutation
(D) strict preservation

240. Who introduced the idea that "language is a system of differences with no positive terms"?
(A) Vladimir Propp
(B) Ferdinand de Saussure
(C) Carl Jung
(D) Albert Lord

241. Consider the following elements of a folk festival:
I. The spatial arrangement of stalls (Index/Symbol)
II. The traditional clothing worn (Sign system)
III. The spoken narratives (Discourse)
IV. The biological digestion of the food
V. The power dynamics of who leads the parade
Which of these elements would a semiotic/

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(D) Roger Abrahams

201. Who authored the influential text "Gender Trouble", which introduced the concept of gender performativity?
(A) Simone de Beauvoir
(B) Michel Foucault
(C) Judith Butler
(D) Jacques Lacan

202. What is the definition of "Gender Performativity"?
(A) Gender constructed via a stylized repetition of acts.
(B) The idea that gender is biologically innate and fixed.
(C) The theatrical performance of traditional folktales.
(D) The biological differences between sexes.

203. Read the given statements and choose the correct option.
Statement I: Foucault's analysis of discourse suggests that knowledge and power are intrinsically linked.
Statement II: Hermeneutics aims to deconstruct and destroy texts entirely.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

204. The following question consists of two statements, an Assertion (A) and a Reason (R).
Assertion (A): Queer theory questions the naturalness of heteronormative narratives in folklore.
Reason (R): Queer theory focuses on disrupting rigid binaries of sexuality and gender.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

205. Which statement accurately reflects Paul Ricoeur's concept of the 'Text'?
(A) limited to author's intent
(B) only understood through structural linguistics
(C) It gains autonomy from original authors and situations.
(D) no meaning

206. Applying Lacanian theory, a folklorist might interpret a hero's quest as a search for the 'objet petit a'. This term refers to:
(A) physical sword
(B) literal mother
(C) villain's function
(D) The unattainable object of desire.

207. All of the following are tenets of New Hermeneutics EXCEPT:
(A) There is only one single correct interpretation of a text.
(B) The text is autonomous.
(C) Interpretation is an ongoing process.
(D) The reader brings their own historical context to the text.

208. Match List-I (Postmodern/Poststructural Theorists) with List-II (Associated Texts/ Concepts):
List I: (Postmodern/Poststructural Theorists)
P. Michel Foucault
Q. Jacques Derrida
R. Paul Ricoeur
S. Jacques Lacan
List II: (Associated Texts/Concepts)
1. The Symbolic Order
2. The History of Sexuality
3. Of Grammatology
4. Time and Narrative
(A) P-3, Q-2, R-1, S-4
(B) P-2, Q-3, R-4, S-1
(C) P-2, Q-4, R-3, S-1
(D) P-4, Q-3, R-2, S-1

209. An analyst interprets a modern urban legend about government surveillance as a manifestation of the 'Panopticon'. This relies on the theories of:
(A) Carl Jung
(B) Michel Foucault
(C) Claude Levi-Strauss
(D) Vladimir Propp

210. Identify the correct pair regarding Gender Theories.
(A) Queer Theory - Deconstructs

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Consequently, the case illustrates how Ferdinand de Saussure's linguistic principles can be expanded to analyze broader narrative forms in folklore studies. The utilization of the Proppian Model to folklore not only validates the predictability of traditional plots but also establishes a rigid syntagmatic framework for comparative analysis. Through this methodological lens, the researcher concludes that the structural integrity of folklore relies heavily on the strict syntagmatic ordering of its core components, revealing a universal architectural pattern beneath diverse cultural expressions.

Based on the above source, attempt the following five questions.

251. According to the source, what is the primary focus of Syntagmatic Structuralism when applied to traditional narratives?
(A) Broad symbolic interpretation of various cultural artifacts
(B) The sequential arrangement of narrative elements
(C) The psychological motivation of individual characters
(D) The performative context of situational storytelling

252. Whose basic concepts form the foundational linguistic grounding for the researcher's study?
(A) Ferdinand de Saussure
(B) Linguist Roman Jacobson
(C) Bronislaw Malinowski
(D) Claude Levi-Strauss

253. How does the Proppian Model treat the narrative during the systematic dissection of the tale?
(A) As a fluid performance that is adaptable to audiences
(B) As a web of contrasting binary oppositions
(C) As a chain of functions in a chronological progression
(D) As a manifestation of repressed unconscious desires

254. What does the application of Propp's theory demonstrate about different tales with superficial variations?
(A) They lack any predictable or universal forms of plotting
(B) They subvert the linear flow of time entirely
(C) They are completely dependent on the narrator
(D) They are governed by a consistent underlying structure

255. The researcher concludes that the structural integrity of folklore relies heavily on which of the following?
(A) The continuous disruption of traditional frameworks
(B) The intersection of institutional power and knowledge
(C) The strict syntagmatic ordering of core components
(D) The cultural context in which the tale is actively told

Direction : Please read the following source carefully.

An alternative investigation into mythic structures adopts Paradigmatic Structuralism to uncover the hidden conceptual frameworks organizing cultural narratives. Instead of examining linear sequences, the researcher focuses on the paradigmatic relationships that exist outside chronological time. This case study draws extensively on the linguistic concepts of Roman Jacobson and the overarching Theory of Claude Levi-Strauss. By executing an application of the Straussian Model to folklore, the analysis seeks to identify the deep-seated binary oppositions that structure human thought within the narrative. The scholar maps the elements of the myth onto a paradigmatic grid, isolating contrasting pairs such as nature and culture, or life and death. The application of the Straussian Model to folklore reveals that the true meaning of the myth lies not in its unfolding plot, but in the structural relationship between these conceptual binaries. Furthermore, the integration of Roman Jacobson's concepts aids in understanding how these contrasting elements function within the broader linguistic and cultural system. Ultimately, this paradigmatic approach demonstrates that folklore serves as a logical tool to mediate fundamental contradictions within a society, functioning as a complex architectural model of human cognition and cultural organization.

Based on the above source, attempt the following five questions.

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(B) II, I, III
(C) III, II, I
(D) I, III, II

221. Read the given statements and choose the correct option.
Statement I: Poststructuralists argue that the author is the sole source of a text's meaning.
Statement II: Roland Barthes proclaimed the "Death of the Author" to emphasize the role of the reader and textuality.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

222. When a folklorist uses Lacan's theory to explain how folklore provides a 'Symbolic Order' for a community to cope with the 'Real', this is an application of:
(A) Syntagmatic
(B) Discourse Analysis
(C) Oral Formulaic
(D) Psychoanalytic Poststructuralism

223. Which of the following statements about 'New Hermeneutics' is correct?
(A) Interpretation is historically situated and subjective.
(B) rejects all forms
(C) searches biological motives
(D) categorizes into 31

224. Analyzing how colonial powers documented indigenous folklore to establish authority over the colonized subjects is an application of whose theories on discourse and power?
(A) Carl Jung
(B) Michel Foucault
(C) Ferdinand de Saussure
(D) Roman Jacobson

225. All of the following are key terms in Queer Theory EXCEPT:
(A) Heteronormativity
(B) Fixity
(C) Fluidity
(D) Performativity

226. What does 'Semiotic Approach' to folk culture primarily study?
(A) Cultural practices and artifacts as meaningful signs.
(B) biological nutrition
(C) chronological dating
(D) psychological profiling

227. Who distinguished between 'Langue' and 'Parole'?
(A) Charles S. Peirce
(B) Claude Levi-Strauss
(C) Ferdinand de Saussure
(D) Roland Barthes

228. Read the given statements and choose the correct option.
Statement I: In Saussurean semiology, the relationship between the signifier and the signified is motivated and natural.
Statement II: Peirce's theory includes 'Icons' which have a relationship of resemblance to their object.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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229. The following question consists of two statements, an Assertion (A) and a Reason (R).
Assertion (A): Discourse analysis is a crucial perspective in modern folklore studies.
Reason (R): It allows scholars to understand how folklore is used in social contexts to negotiate identity and power.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

230. Which of the following is a correct statement about Saussure's view of 'Sign'?
(A) A sign is a physical object only.
(B) A psychological entity of concept and sound-image.
(C) A sign only has meaning if written down.
(D) A sign is universal across all languages.

231. If a folklorist studies traditional tattooing, interpreting a specific tattoo as a sign indicating

(A) loss of manuscripts
(B) invention of index
(C) Written texts cannot capture oral narrative interaction.
(D) strict application

190. What is 'Logocentrism' according to Poststructural theory?
(A) study of logic
(B) categorization
(C) use of logarithms
(D) The tendency to view speech as the center of truth.

191. Consider the following theorists:
I. Bronislaw Malinowski
II. A.R. Radcliffe-Brown
III. Emile Durkheim
IV. Clifford Geertz
V. Victor Turner
Which of the above statement(s) is/ are categorized specifically as Symbolic Functionalists?
(A) IV and V only
(B) I and II only
(C) III, IV, and V only
(D) II, IV, and V only

192. Identify the incorrect pair regarding Structural and Poststructural approaches.
(A) Levi-Strauss - Bricolage
(B) Derrida - Metanarrative
(C) Foucault - Episteme
(D) Saussure - Semiology

193. If a student is assessing a community's worldview by analyzing the rich, deep contextual meaning of a single wink, they are showing competency in Geertz's concept of:
(A) Thin description
(B) Thick description
(C) Syntagmatic analysis
(D) Diachronic shift

194. How does "Genre" relate to "Gender" in feminist folklore studies?
(A) Societies assign prestige to genres based on associated gender.
(B) Genres are biologically innate
(C) Only men can perform
(D) Genre and gender have no connection

195. The shift from structuralism to poststructuralism caused what major change in textual analysis?
(A) shift from oral to written
(B) move away from language
(C) Moving from universal structure to multiple unstable meanings.
(D) strict adherence

196. Read the given statements and choose the correct option.
Statement I: The oral formulaic theory proved that illiterate bards could compose epic poems without relying on rote memorization.
Statement II: Milman Parry studied the guslars of the Balkans to develop this theory.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

197. A researcher analyzing the myth of Oedipus strictly maps the binary oppositions of Overrating blood relations vs. Underrating blood relations. This relies on the framework of:
(A) Sigmund Freud
(B) Jacques Lacan
(C) Claude Levi-Strauss
(D) Victor Turner

198. Which of the following is a correct statement about 'Enjambment' in Parry-Lord theory?
(A) It is the psychological block a singer faces.
(B) Sentence continuation without pause beyond a line end.
(C) It is the structural climax of a fairy tale.
(D) It is a type of symbolic functionalism.

199. In studying a narrative, observing that the villain is punished at the end serves a societal need to enforce moral behavior. This is an application of:
(A) Deconstruction
(B) Peircean
(C) Phonocentrism
(D) Social Functionalism

200. All of the following scholars contributed to the "Verbal Art as Performance" approach EXCEPT:
(A) Ferdinand de Saussure
(B) Richard Bauman
(C) Dan Ben-Amos

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discourse analyst focus on?
(A) II, III, IV, V
(B) I, II, III, and V only
(C) I, III, IV, V
(D) I, II, III, IV, and V

242. Identify the incorrect pair regarding Semiotics and Discourse.
(A) Foucault - Semiology
(B) Saussure
(C) Peirce
(D) Discourse

243. If a student demonstrates how a folk remedy's instructions use imperative language to assert the healer's authority, they are showing competency in:
(A) Syntagmatic
(B) Jungian
(C) Discourse Analysis
(D) Proppian

244. What does 'Arbitrariness of the Sign' mean in Saussure's theory?
(A) Words chosen by arbitrator
(B) Signs change randomly
(C) Language has no structure
(D) No natural connection between signifier and signified.

245. The application of Peircean semiotics to material culture caused scholars to:
(A) Ignore artifacts
(B) Reduce all to Freud
(C) View objects as icons, indices, or symbols.
(D) Memorize

246. Read the given statements and choose the correct option.
Statement I: Semiotics assumes that everything in a culture can be 'read' as a text.
Statement II: Discourse analysis focuses solely on the grammatical correctness of a text.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

247. A scholar examining a political cartoon uses the concept of 'Icon' to explain how the drawing resembles a real political figure. This concept comes from:
(A) Ferdinand de Saussure
(B) Michel Foucault
(C) Jacques Derrida
(D) Charles S. Peirce

248. Which of the following is a correct statement about the intersection of Semiotics and Poststructuralism?
(A) Poststructuralism argues sign relationships are unstable.
(B) Poststructuralism fully accepts
(C) No connection
(D) Both reject

249. In studying a folk narrative, observing that certain groups are systematically omitted or spoken about only in derogatory terms is an application of:
(A) Propp's 31
(B) Jung's
(C) Discourse Analysis
(D) Honko's

250. All of the following scholars are vital to the study of Sign Systems and Culture EXCEPT:
(A) Milman Parry
(B) Ferdinand de Saussure
(C) Charles S. Peirce
(D) Michel Foucault

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Direction : Please read the following source carefully.

In an academic case study analyzing traditional narratives, a researcher employs Syntagmatic Structuralism to understand the sequential arrangement of narrative elements. Grounding the study in the basic concepts formulated by Ferdinand de Saussure, the investigation shifts to the specific framework developed by Vladimir Propp. By applying the Proppian Model to folklore, the researcher systematically dissects the chronological progression of the tale. This approach prioritizes the linear sequence of events, treating the narrative as a chain of functions where each action directly influences the subsequent outcome. The application of Propp's theory demonstrates that despite superficial variations among different tales, a consistent underlying structure governs their syntagmatic flow.

heteronormative binaries.
(B) Feminism - strictly male epics
(C) Performativity - biologically fixed
(D) Patriarchy - Women holding power

211. Which approach is most appropriate for a researcher exploring how a storytelling tradition is used to police and discipline sexuality in a community?
(A) Propp's Morphology
(B) Oral Formulaic Theory
(C) Foucault's theory of Discourse and Power
(D) Saussurean Semiology

212. Consider the following statements about Gender and Genre:
I. Women's genres are historically often relegated to the private sphere.
II. Male epics are often considered the pinnacle of folk narrative by early scholars.
III. Feminist folklorists work to recover and validate female-coded genres.
IV. Gender has no bearing on genre classification.
Which of the above statement(s) is/are correct?
(A) I, III, and IV
(B) II, III, and IV
(C) I, II, and IV
(D) I, II, and III only

213. Which statement about Deconstruction is incorrect?
(A) seeks to find contradictions
(B) challenges binary
(C) Language is a stable and transparent medium.
(D) shows how texts subvert

214. What is the cause of 'différance' in language according to Derrida?
(A) biological evolution
(B) Meaning produced via network and endlessly delayed.
(C) psych suppression
(D) strict linear

215. According to Foucault, what is an 'Episteme'?
(A) unconscious archetype
(B) unit of myth
(C) grammatical rules
(D) Knowledge networks framing specific historical worldviews.

216. Consider the following methodologies:
I. Psychoanalysis
II. Structuralism
III. Poststructuralism
IV. Feminist Theory
V. Queer Theory
Which of the above statement(s) is/are explicitly focus on the deconstruction of social power dynamics and marginalization?
(A) III, IV, and V only
(B) I, II, and III
(C) II, III, and IV
(D) I, IV, and V

217. Identify the incorrect pair regarding theoretical approaches.
(A) Ricoeur - Dialectic of Explanation and Understanding
(B) Foucault - Biopower
(C) Butler - Collective Unconscious
(D) Derrida - Textuality

218. A scholar demonstrates how an oral tale previously analyzed as 'a simple hero's journey' actually contains fragmented, polyvocal elements resisting a single meaning. This reflects competency in:
(A) Postmodern Textual Analysis
(B) Structural Functionalism
(C) Syntagmatic
(D) Biopsychological

219. What is 'Textual Analysis' in the context of Poststructuralism?
(A) Counting number of words
(B) Categorizing folktales
(C) memorization of formulas
(D) Cultural phenomena as texts with ideological assumptions.

220. Arrange the following theoretical focuses from the most rigid/structural to the most fluid/deconstructive:
I. Proppian Morphology
II. Structural Anthropology (Levi-Strauss)
III. Deconstruction (Derrida)
Which of the following is the correct structural-to-fluid sequence?
(A) I, II, III

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256. What does Paradigmatic Structuralism aim to uncover in the investigation of mythic structures?
(A) The linear sequence of narrative functions
(B) The hidden conceptual frameworks organizing narratives
(C) The historical origin of the storyteller
(D) The immediate communicative context of the performance

257. Unlike syntagmatic approaches, what does the paradigmatic approach focus on?
(A) Standard chronological narrative timelines
(B) Sequential action chains
(C) Predictable plot progressions
(D) Relationships outside chronological time

258. The application of the Straussian Model to folklore seeks to identify which of the following?
(A) Deep-seated binary oppositions structuring human thought
(B) The exact geographic origin of a cultural artifact
(C) The performative variations of a single storyteller
(D) The primary utilitarian function of maintaining social cohesion

259. Whose linguistic concepts are integrated to understand how contrasting elements function within the cultural system?
(A) Vladimir Propp
(B) Emile Durkheim
(C) Roman Jacobson
(D) Sigmund Freud

260. According to the source, what does the paradigmatic approach suggest is the true meaning of the myth?
(A) The structural relationship between conceptual binaries
(B) The chronological unfolding of the plot
(C) The entertainment value provided to the audience
(D) The explicit moral lesson stated at the narrative conclusion

Direction : Please read the following source carefully.

In evaluating the role of rituals within an indigenous community, a researcher juxtaposes two distinct Functional Approaches to comprehend the dynamics of folk practices. The study first applies the basic concepts of Social Functionalists, heavily relying on the frameworks of Bronislaw Malinowski, Radcliffe-Brown, and Emile Durkheim. Through this lens, the researcher observes how folktales and rituals function to maintain social cohesion, satisfy basic human needs, and reinforce the structural solidarity of the group. However, recognizing the limitations of purely structural preservation, the investigation subsequently pivots to the perspectives of Symbolic Functionalists. By incorporating the frameworks of Clifford Geertz and Victor Turner, the academic case transitions from social maintenance to the interpretation of cultural meaning. The researcher analyzes the rituals not merely as mechanisms of social order, but as complex webs of symbols that communicate deep cultural significance and manage transitional phases of human experience. This dual application highlights the evolution of Functional Approaches in folklore studies. While Malinowski, Radcliffe-Brown, and Durkheim provide a foundation for understanding the utilitarian and cohesive aspects of traditions, Geertz and Turner elevate the analysis to decode the profound symbolic communication embedded within these community performances.

Based on the above source, attempt the following five questions.

261. Which group of scholars provides the framework for understanding how rituals maintain social cohesion and group solidarity?
(A) Clifford Geertz, Victor Turner, and Carl J. Jung
(B) Roman Jacobson, Ferdinand de Saussure, and Vladimir Propp
(C) Jacques Lacan, Michel Foucault, and Jacques Derrida
(D) Bronislaw Malinowski, Radcliffe-Brown, and Emile Durkheim

262. What limitation prompts the researcher to pivot away from the Social Functionalist approach?
(A) Its inability to map binary oppositions in narratives
(B) Its restricted focus on purely structural preservation
(C) Its overemphasis on the unconscious mind of the narrator

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An academic investigation into lengthy oral epics necessitates the application of specific theoretical frameworks to comprehend how performers memorize and deliver extensive narratives without written scripts. The researcher centrally adopts the Oral Formulaic Theory, frequently identified in the syllabus as the Parry Lord Theory, to analyze the epic's construction. This framework demonstrates that performers rely on traditional formulas and thematic patterns rather than rote memorization, enabling rapid composition during the performance itself. To address the resulting variations across different performances of the same epic, the study integrates Lauri Honko's concept of 'Multiforms'. This concept allows the researcher to understand how a single narrative idea can manifest in multiple, flexible forms depending on the immediate performative context. By combining the Oral Formulaic Theory with Lauri Honko's concept of 'Multiforms', the academic case study effectively explains both the structural stability and the fluid adaptability of oral traditions. The Parry Lord Theory provides the mechanical understanding of composition, while the focus on multiforms addresses the dynamic expression of these narratives. Together, these frameworks under the broader Contextual Approaches reveal the sophisticated cognitive and performative strategies utilized by traditional oral poets.

Based on the above source, attempt the following five questions.

276. What framework is centrally adopted to understand how performers deliver extensive narratives without written scripts?
(A) Oral Formulaic Theory
(B) Paradigmatic Structuralism
(C) Psychoanalysis
(D) Semiotic Approaches

277. According to the Parry Lord Theory, how do performers manage to deliver lengthy epics?
(A) Through strict rote memorization of traditional written texts
(B) By mapping the narrative onto a paradigmatic grid
(C) By utilizing complex psychoanalytic mechanisms of repression and desire
(D) By using formulas and patterns for rapid composition

278. Whose concept is integrated to address the variations across different performances of the same epic?
(A) Roman Jacobson
(B) Lauri Honko
(C) Vladimir Propp
(D) Clifford Geertz

279. What does Lauri Honko's concept of 'Multiforms' help the researcher understand?
(A) How binary oppositions create structural meaning
(B) How linguistic signs are arbitrarily and socially connected to objects
(C) How a single narrative idea manifests in multiple, flexible forms
(D) How gender roles are stereotyped in traditional genres

280. While the Parry Lord Theory provides the mechanical understanding of composition, what does the focus on multiforms address?
(A) The specific historical milieu of these various theories
(B) The utilitarian function of the epic
(C) The textual analysis of written archives
(D) The dynamic expression of these narratives

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Direction : Please read the following source carefully.

A theoretical treatise on folklore archives utilizes Poststructural and Postmodern Approaches to challenge traditional, fixed interpretations of collected narratives. The study explores the meaning and tenets of Poststructuralism to argue against a singular, objective understanding of folktales. Central to this inquiry is the application of New Hermeneutics, emphasizing the fluid nature of text and textuality. The researcher conducts a rigorous textual analysis, positing that the folklore text is not a closed entity but an open network of signifiers. To navigate this complexity, the study employs Paul Ricoeur and his theories of interpretation, suggesting that meaning is continuously generated through the interaction between the text and the reader. The investigation also situates these methodologies within their proper historical milieu of the theories, tracing the intellectual shift away from rigid structuralism. By focusing on textuality and textual analysis, the academic case demonstrates

(D) To map the sequential progression of folktale events

270. What is the ultimate goal of combining the methodologies of Freud, Jung, and Lacan in this examination?
(A) To establish an objective historical timeline of the mythological corpus
(B) To demonstrate the superiority of conscious thought over mythological narrative
(C) To categorize folklore strictly as a performative communicative event
(D) To unearth rooted psychological mechanisms and collective mental structures

Direction : Please read the following source carefully.

During a field study observing traditional storytelling events, an ethnographer employs Contextual Approaches to analyze the phenomenon not as a static text, but as a dynamic event. The primary focus of this case is the conceptualization of verbal art as performance, where the narrative's meaning is actively generated through the interaction between the performer and the audience within a specific environment. To deconstruct this interactive process, the researcher applies the linguistic and communicative models of Roman Jacobson. These models facilitate a precise understanding of the communicative event, isolating the sender, receiver, message, and the specific context of the storytelling occasion. The basic concepts of Contextual Approaches emphasize that a folktale cannot be fully understood in isolation from its performative setting. By analyzing the storytelling session through the lens of verbal art as performance, the study captures the emergent qualities of folklore. The integration of the linguistic and communicative models of Roman Jacobson reveals how performative variables—such as intonation, audience feedback, and situational context—fundamentally shape the delivery and reception of the traditional narrative, proving that folklore is an ongoing communicative action rather than a fixed literary artifact.

Based on the above source, attempt the following five questions.

271. How do Contextual Approaches conceptualize the traditional storytelling event in this study?
(A) As an unchanging structural artifact
(B) As an expression of repressed psychological trauma
(C) As a dynamic event where meaning is actively generated
(D) As a strictly textual document requiring hermeneutic reading

272. What framework is applied to deconstruct the interactive process between the performer and the audience?
(A) The basic concepts of traditional Syntagmatic Structuralism
(B) The linguistic and communicative models of Roman Jacobson
(C) The theoretical applications of Sigmund Freud
(D) The tenets of Poststructuralism and Deconstruction

273. Which elements are isolated by the communicative models to understand the storytelling occasion?
(A) Binary oppositions and archetypes
(B) Linguistic signifiers, signifieds, and discourse
(C) Gender, genre, and textuality
(D) Sender, receiver, message, and context

274. What is a core emphasis of the basic concepts of Contextual Approaches mentioned in the text?
(A) A folktale cannot be fully understood in isolation from its performative setting
(B) Folklore is best understood as a fixed literary text rather than a dynamic event
(C) Social cohesion is the sole function of storytelling
(D) Linear plot sequencing dictates the entirety of narrative meaning

275. According to the source, performative variables such as intonation and audience feedback prove that folklore is what?
(A) A predictable syntagmatic chain
(B) An archaic manifestation of the collective unconscious
(C) An ongoing communicative action
(D) A rigid architectural model of human cognition

Direction : Please read the following source carefully.

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(D) Its rejection of traditional cultural institutions

263. Which scholars' frameworks are utilized to transition the study toward the interpretation of cultural meaning?
(A) Bronislaw Malinowski and Emile Durkheim
(B) Claude Levi-Strauss and Roman Jacobson
(C) Clifford Geertz and Victor Turner
(D) Charles S. Pierce and Ferdinand de Saussure

264. How do Symbolic Functionalists analyze rituals according to the provided text?
(A) As strict sequential models of narrative plot
(B) As psychological manifestations of repressed trauma
(C) As archaic practices that possess no relevance to modern society
(D) As complex webs of symbols communicating cultural significance

265. The dual application of these functional approaches demonstrates a shift from analyzing utilitarian cohesion to analyzing what?
(A) Symbolic communication
(B) Paradigmatic structures
(C) Syntagmatic ordering
(D) Oral formulaic patterns

Direction : Please read the following source carefully.

A comprehensive psychological examination of an ancient mythological corpus is conducted to explore the underlying mental processes of its creators. The researcher begins by utilizing the basic concepts of Psychoanalysis, specifically relying on the foundational work of Sigmund Freud. Through Freud's theoretical applications to folklore, the study interprets the mythic symbols as manifestations of repressed desires and unconscious anxieties. To provide a broader dimension beyond individual repression, the investigation integrates Analytical Psychology, focusing on the basic concepts developed by Carl J. Jung. Jung's theoretical applications to folklore allow the researcher to analyze the narratives as expressions of the collective unconscious, identifying universal archetypes that transcend specific cultural boundaries. Furthermore, the case incorporates Jacques Lacan's Theory to examine the linguistic and structural formation of the unconscious within the narrative text. By combining Freud's psychoanalytic drive theory, Jung's analytical archetypal frameworks, and Jacques Lacan's theory regarding the language of the unconscious, the academic inquiry establishes a robust psychological approach to traditional narratives. This multifaceted methodology demonstrates how psychological approaches can unearth the deeply rooted psychological mechanisms and collective mental structures that generate and sustain enduring folklore traditions across diverse societies.

Based on the above source, attempt the following five questions.

266. Through Freud's theoretical applications, how does the study interpret mythic symbols?
(A) As functional tools used to maintain essential social solidarity
(B) As manifestations of repressed desires and unconscious anxieties
(C) As binary oppositions forming cultural structures
(D) As communicative models dictated by performers

267. Whose foundational work is utilized to analyze narratives as expressions of the collective unconscious?
(A) Sigmund Freud
(B) Carl J. Jung
(C) Jacques Lacan
(D) Emile Durkheim

268. What specific elements does the researcher identify when applying Jung's theoretical applications to folklore?
(A) Universal archetypes
(B) Syntagmatic chains
(C) Performative multiforms
(D) Linguistic signs

269. According to the text, what is the primary purpose of incorporating Jacques Lacan's Theory in this case study?
(A) To categorize cultural artifacts into icons, indexes, and symbols
(B) To explore the conscious utilitarian needs of the surrounding society
(C) To examine the linguistic and structural formation of the unconscious

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that folklore narratives possess a surplus of meaning. Applying Paul Ricoeur and theories of interpretation within the framework of New Hermeneutics allows the researcher to uncover how traditional texts are endlessly reinterpreted across different generations, reflecting the core tenets of Poststructuralism in contemporary folklore studies.

Based on the above source, attempt the following five questions.

281. What is the primary purpose of applying Poststructural and Postmodern Approaches in this treatise?
(A) To challenge traditional, fixed interpretations of collected narratives
(B) To establish definitive rules for the study of linear narrative sequences
(C) To prove that folk narratives have a singular, objective meaning
(D) To reconstruct the exact historical origin of every folktale

282. Which concept is central to the application of New Hermeneutics in the study?
(A) The fixed biological functions of social rituals
(B) The fluid nature of text and textuality
(C) The static communicative models of ancient communities
(D) The collective unconscious of the storyteller

283. According to the textual analysis in the source, how is the folklore text viewed?
(A) As a closed, unchanging entity
(B) As an open network of signifiers
(C) As an objective historical document
(D) As a strict syntagmatic chain of functions

284. Whose theories of interpretation are employed to suggest that meaning is generated through interaction between the text and the reader?
(A) Paul Ricoeur
(B) Ferdinand de Saussure
(C) Carl J. Jung
(D) Radcliffe-Brown

285. What intellectual shift is traced by situating these methodologies within their proper historical milieu?
(A) The shift from contextual performance to textual archiving
(B) The shift from analytical psychology to social functionalism
(C) The shift away from rigid structuralism
(D) The shift towards universal archetypal classification

Direction : Please read the following source carefully.

In a critical reappraisal of canonical folk narratives, an academic study employs Postmodern Approaches to destabilize accepted structural meanings. The researcher explicitly utilizes the concept and theory of Deconstruction to expose the inherent contradictions and unstable hierarchies within the tales. Drawing upon the foundational theories of Derrida, the analysis dismantles the binary oppositions previously established by structuralists, revealing how the text constantly subverts its own apparent logic. Furthermore, the case study incorporates the frameworks of Lacan and Foucault to examine how language and power intersect within the narrative structure. While Lacan is utilized to explore the fragmented nature of the subject within the discourse, Foucault's theories are applied to understand how institutional power dictates the production and marginalization of specific folklore knowledge. The integration of Derrida, Lacan, and Foucault provides a comprehensive postmodern critique. By applying the concept and theory of Deconstruction, the researcher successfully demonstrates that traditional folklore does not possess a fixed, universal truth. Instead, the narratives are shown to be complex sites of linguistic instability and power struggles, thoroughly challenging previous synchronic approaches that sought to establish definitive, unchanging structural or functional rules.

Based on the above source, attempt the following five questions.

286. What is the explicit purpose of utilizing the concept and theory of Deconstruction in the study?
(A) To reinforce the long-standing accepted structural meanings of canonical tales
(B) To categorize the narratives into definitive historical periods
(C) To map the predictable chronological sequence of all narrated character actions
(D) To expose contradictions and hierarchies in the tales

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method disregards the linear sequence of the plot to reveal deep-seated cultural oppositions. By grouping related symbols together, the researcher uncovers the underlying logic and thematic structure of the myth, demonstrating how meaning is generated through systems of difference and association.

19. (C) Focus on the message for its own sake.
Language serves multiple purposes depending on which aspect of the communication process is highlighted. One specific function emphasizes the aesthetic qualities and the internal structure of the message itself. This occurs when the form and style of the utterance become as important as the information being conveyed, which is particularly evident in creative works like poetry, proverbs, and traditional songs.

20. (A) I, II, III, IV
The history of structuralism and linguistics is marked by several landmark texts that shifted the direction of the field. Starting with the foundational principles of general linguistics, the discipline moved through the formalist study of folktale morphology and eventually into the analysis of cultural anthropology. These developments concluded with refined models of communication and poetic language, reflecting an increasing sophistication in theory.

21. (C) Statement I is true but Statement II is false.
Structural anthropology suggests that myths operate through a logic that transcends the conscious intentions of individuals. While this theory explores the deep structures of human thought, it is important to distinguish it from models that prioritize chronological order. The paradigmatic approach specifically focuses on non-linear relationships and binary oppositions, rather than the sequential progression of events found in other types of analysis.

22. (B) Resolving binary oppositions
Mythological analysis often identifies figures that occupy a middle ground between two conflicting extremes. By acting as a bridge between concepts like nature and culture or life and death, these characters help to resolve the tensions inherent in human existence. This interpretive strategy focuses on how cultural stories manage contradictions through symbolic mediation, revealing the underlying structural logic of the belief system.

23. (D) The phatic function relates to the channel of communication.
A comprehensive model of communication identifies several factors that must be present for an interaction to occur. One specific aspect is concerned with establishing and maintaining the connection between the participants. This function ensures that the physical or psychological channel remains open, allowing for the successful exchange of information regardless of the actual content or meaning of the message being sent.

24. (A) Claude Levi-Strauss
Interpreting cultural narratives through the lens of fundamental dichotomies reveals the underlying structure of human thought. The transformation of natural elements into cultural products serves as a common theme in myths worldwide. This approach focuses on how societies categorize their world into opposing pairs, using stories to navigate the boundaries between the wild and the civilized, or the raw and the cooked.

25. (C) Archetype
Models of communication typically focus on the functional elements required to transmit a message from one person to another. These factors include the sender, the receiver, the medium of contact, and the shared system of signs used to encode information. Concepts involving universal psychological symbols belong to a different theoretical tradition and are not part of this specific linguistic and functional framework.

26. (A) Bronislaw Malinowski
Fieldwork-based anthropology led to the development of theories explaining how cultural institutions serve the needs of individuals and the group. This approach emphasizes the practical utility of myths and rituals in daily life. By studying communities in their natural environments, researchers could observe how every aspect of social organization contributes to the overall stability and survival of the culture being examined.

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294. Why does the academic case incorporate Queer Theory into the examination of fairy tales?
(A) To categorize the exact historical milieu of the narrative
(B) To disrupt heteronormative assumptions in folklore scholarship
(C) To strictly define the diverse biological needs satisfied by the tale
(D) To reinforce the traditional paradigmatic binaries

295. What does the combination of Feminism, Gender Perspectives, and Queer Theory ultimately provide tools for?
(A) Proving that folklore operates primarily as a single fixed communicative model
(B) Establishing rigid rules for syntagmatic plot progression
(C) Reimagining the representation of marginalized groups in folk culture
(D) Demonstrating the utilitarian function of social rituals

Direction : Please read the following source carefully.

A systematic investigation of material folk culture is conducted utilizing a Semiotic Approach to Folk Culture Studies. The researcher treats cultural artifacts and traditional practices not merely as physical objects, but as complex systems of communication. To decode these systems, the study applies the foundational theories of Ferdinand de Saussure and Charles S. Pierce on sign systems and culture. From Saussure, the analysis utilizes the dyadic model of the signifier and signified to understand how folk objects convey arbitrary cultural meanings. Simultaneously, Pierce's triadic model is employed to categorize the artifacts into icons, indexes, and symbols, providing a nuanced understanding of their semiotic function within the community. Beyond individual signs, the researcher integrates perspectives on discourse analysis to examine how these signs operate collectively within broader cultural conversations. The application of these theories by Ferdinand de Saussure and Charles S. Pierce on sign systems and culture demonstrates that folklore functions as a profound semiotic text. By incorporating perspectives on discourse analysis, the study reveals how underlying rules govern the production and interpretation of cultural signs, establishing a rigorous framework for reading the semiotic landscape of traditional societies.

Based on the above source, attempt the following five questions.

296. How does the Semiotic Approach treat cultural artifacts and traditional practices in the study?
(A) Exclusively as physical objects of historical value
(B) As manifestations of individual psychological trauma
(C) As rigid tools to establish social hierarchies
(D) As complex systems of communication

297. Whose foundational theories are applied alongside Charles S. Pierce's to decode sign systems and culture?
(A) Ferdinand de Saussure
(B) Scholar Claude Levi-Strauss
(C) Lauri Honko
(D) Paul Ricoeur

298. What specific model from Ferdinand de Saussure is utilized to understand how folk objects convey cultural meanings?
(A) The triadic model consisting of icon, index, and symbol
(B) The dyadic model of the signifier and signified
(C) The communicative model of sender and receiver
(D) The paradigm of the collective unconscious

299. According to Pierce's triadic model, how are the cultural artifacts categorized?
(A) As signifiers, signifieds, and discourses
(B) As icons, indexes, and symbols
(C) As senders, messages, and receivers
(D) As texts, subtexts, and contexts

300. Why does the researcher integrate perspectives on discourse analysis into the investigation?
(A) To examine how signs operate in cultural conversations
(B) To isolate the unconscious and repressed desires of the artifact creators
(C) To measure the purely utilitarian and social function of the physical objects
(D) To categorize narratives into sequential syntagmatic functions

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ANSWERS

1. (B) Ferdinand de Saussure
Structural linguistics recognizes the foundational contributions regarding the organization of language into two axes. The syntagmatic axis concerns the linear combination of signs in a sequence, such as a sentence. This framework establishes that meaning arises through the specific order of elements, influencing narrative studies that analyze the sequential progression of folktales.

2. (A) The study of the linear sequence of narrative elements.
Structuralism in folklore often adopts a sequential perspective focused on the chronological order of plot components. This specific methodology tracks how one event leads to another within a story, forming a chain of narrative units. Unlike other models that ignore timeline, this approach prioritizes the fixed arrangement of functions to reveal the underlying architecture of a tale.

3. (C) Statement I is true but Statement II is false.
Linguistic theory distinguishes between the abstract system of rules shared by a community and individual instances of speech. The overarching system provides the necessary structure for communication to occur, while the actual speech acts vary among users. Therefore, the internal logic of language is separate from the personal usage observed in daily social interactions and oral traditions.

4. (A) Both A and R are true and R is the correct explanation of A.
Morphological analysis of narratives identifies stable elements that appear in a specific, unchangeable order. Because this model focuses on the chronological progression of character actions, it is classified as a sequential framework. The relationship between these functions is determined by their position in the story, ensuring that the structural logic remains consistent across various examples of the genre.

5. (C) Functions are units defined by their significance to the plot's action.
Narrative functions serve as the fundamental building blocks in a formalist study of folktales. Each unit is defined by the role it plays in advancing the plot, rather than the specific traits of the characters involved. This ensures that even when character details change, the underlying structural movement of the story remains constant and recognizable to the analyst.

6. (B) Proppian Syntagmatic Model
Analyzing the chronological progression of a hero's life highlights the importance of sequential actions in narrative construction. This perspective treats the story as a series of connected events that follow a specific timeline. By charting these actions from beginning to end, the researcher applies a model that prioritizes the linear structure of the plot over symbolic or psychological depth.

7. (D) The Trickster
Formalist narrative analysis identifies seven specific roles that characters fulfill within the structure of a fairy tale. These roles, or spheres of action, include figures like the donor and the false hero, who drive the plot forward through their interactions with the protagonist. Figures outside this specific classification system do not align with the original morphological study of the genre.

8. (A) P-2, Q-4, R-3, S-1
Major theoretical frameworks in linguistics and folklore are linked to specific pioneers and their core ideas. These include the dual nature of the linguistic sign, the identification of thirty-one plot functions, the exploration of binary oppositions, and the development of communication models. Linking these concepts to their authors provides a comprehensive understanding of how structural and communicative theories evolved.

9. (C) Vladimir Propp
Structural patterns in storytelling often persist across different eras and mediums, reflecting a

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stable arrangement of narrative units. When a modern story mimics the sequence of a classical folktale, it demonstrates the continuity of specific plot functions. This analytical framework focuses on the role of actions, such as receiving a magical item, rather than the specific details of the characters.

10. (A) Syntagmatic - Linear sequencing
Structuralism distinguishes between two primary ways of organizing signs or narrative elements. One approach focuses on the horizontal relationship between components in a sequence, emphasizing how they follow one another in time or space. This linear perspective is essential for understanding the chronological flow of narratives, whereas other approaches might focus on vertical relationships or abstract systems of rules.

11. (D) Paradigmatic Structuralism
Analyzing myths to uncover deep-seated binary oppositions requires a focus on the relationships between symbols rather than their chronological order. This methodology involves grouping elements into contrasting pairs to reveal the underlying logic of a culture's worldview. By examining these associations, researchers can understand how cultural meanings are constructed through opposition, independent of the narrative's specific sequence or timeline.

12. (B) I, II, and III only
Morphological study identifies stable units that occur in a specific sequence across a specific genre of stories. While the total number of these units is limited and their order remains constant, not every individual story must contain all possible functions. Some elements may be omitted, but those that remain still follow the prescribed logical and chronological progression defined by the model.

13. (C) The signified is the material sound-image.
Linguistic signs are composed of two distinct parts that exist in a psychological relationship. One part represents the mental concept, while the other represents the sound-image or mental impression of the word. It is a common misconception to reverse these roles, but the system emphasizes that the conceptual meaning is separate from the physical or mental representation of the sounds.

14. (D) Substitution of different characters fulfilling the same function.
Structuralist theory posits that the underlying framework of a story remains constant even when superficial details vary. Variation occurs when different actors occupy the same narrative roles, performing identical functions within the plot. This allows for immense creativity in characterization while maintaining a stable structural core, ensuring that the essential movement of the tale remains recognizable across various cultural and temporal contexts.

15. (A) Claude Levi-Strauss
Identifying the fundamental units of myth involves looking past individual narratives to find recurring patterns of thought. These units, which function similarly to linguistic components, are organized into sets of relations that reveal the structure of the human mind. By analyzing how these elements combine and contrast, scholars can uncover the universal logic that governs the creation and meaning of mythological stories.

16. (A) I, II, III, and IV only
Paradigmatic structuralism utilizes several key concepts to analyze cultural systems and narratives. These include the study of oppositional pairs, the process of creating meaning from available materials, and the identification of fundamental narrative units. While other theories may focus on universal psychological images, this specific approach prioritizes the relational structure and the transformations that occur between different versions of a cultural myth.

17. (B) Saussure - Diachronic focus
Structural linguistics is primarily defined by its preference for analyzing language as a self-contained system at a specific point in time. While the history of linguistic change is a valid field of study, the structuralist method prioritizes the internal relationships between signs within a stable state. Misidentifying this focus overlooks the core principle of studying language as a synchronized, functioning system.

18. (A) Paradigmatic analysis
Analyzing a narrative by extracting elements and organizing them into contrasting sets focuses on the vertical relationships between signs. This

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287. Whose foundational theories are used to dismantle the binary oppositions previously established by structuralists?
(A) Michel Foucault
(B) Jacques Lacan
(C) Jacques Derrida
(D) Paul Ricoeur

288. How is Jacques Lacan's framework utilized in this specific postmodern analysis?
(A) To trace the complex historical evolution of specific regional folk genres
(B) To explore the fragmented nature of the subject within the discourse
(C) To define the utilitarian purpose of mythic storytelling
(D) To demonstrate the performative multiforms of oral epics

289. Which scholar's theories are applied to understand how institutional power dictates the production of specific folklore knowledge?
(A) Jacques Derrida
(B) Lacan
(C) Propp
(D) Foucault

290. According to the conclusion of the analysis, traditional folklore is shown to be which of the following?
(A) A complex site of linguistic instability and power struggles
(B) A perfect reflection of a universal and unchanging cultural truth
(C) A strictly cohesive tool for social solidarity
(D) A predictable formula of linear narrative functions

Direction : Please read the following source carefully.

An innovative academic project re-examines traditional fairy tales through the specialized lens of Gender Theories and Approaches. The researcher focuses on the complex relationship between gender and genre, investigating how the structural conventions of specific folklore genres historically enforce normative gender roles. To challenge these historical paradigms, the study systematically applies Feminism and Gender Perspectives to decode the marginalization and stereotyping embedded within the narratives. The analysis reveals how female protagonists are frequently relegated to passive roles governed by the generic rules of the fairy tale. Expanding the critique further, the academic case incorporates Queer Theory to disrupt heteronormative assumptions traditionally accepted in folklore scholarship. By utilizing Queer Theory, the researcher identifies subversive subtexts and fluid identities that resist standard classifications. The combination of Feminism and Gender Perspectives with Queer Theory allows for a radical re-reading of the texts. This methodology demonstrates that the intersection of gender and genre is a critical site for enforcing or subverting societal norms. Ultimately, these theoretical frameworks expose how traditional narratives construct identity and provide tools for reimagining the representation of marginalized groups within folk culture studies.

Based on the above source, attempt the following five questions.

291. What is the primary focus of the researcher regarding the structural conventions of specific folklore genres?
(A) How they facilitate rapid oral composition
(B) How they generate universal psychological archetypes
(C) How they historically enforce normative gender roles
(D) How they preserve linguistic origins of the community

292. Which perspectives are systematically applied to decode the marginalization and stereotyping within the narratives?
(A) Feminism and Gender Perspectives
(B) Semiotic and Discourse Approaches
(C) Syntagmatic and Paradigmatic Structuralism
(D) Psychoanalysis and Analytical Psychology

293. According to the analysis, what frequently happens to female protagonists under the generic rules of the fairy tale?
(A) They are portrayed as creators of the collective unconscious
(B) They are celebrated as fluid, non-binary identities
(C) They control the institutional power of the narrative
(D) They are relegated to passive roles

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27. (D) The cohesive bonds holding society together via shared beliefs.
Sociological theory identifies the forces that maintain order and unity within a community. These bonds are often reinforced through collective activities and common values that transcend individual interests. By participating in shared rituals and adhering to common traditions, members of a society experience a sense of belonging and mutual obligation, which ensures the continued functioning and stability of the social structure.

28. (A) Both Statement I and Statement II are true.
Functionalist perspectives in anthropology evolved into two distinct branches. One focuses on how cultural practices satisfy the fundamental biological and psychological requirements of human beings. The other emphasizes the role of social institutions in maintaining the equilibrium of the entire social system. Both viewpoints agree that every custom and belief has a specific purpose that contributes to the survival of the society.

29. (A) Both A and R are true and R is the correct explanation of A.
Myths are often viewed as practical tools that provide a basis for social order rather than just being stories about the past. They serve as a legal or social document that validates existing customs, rituals, and institutional arrangements. By rooting current practices in a sacred history, myths offer a powerful justification for the way a society is organized and governed.

30. (D) Folklore serves to maintain social equilibrium and solidarity.
The study of social systems highlights how various cultural elements work together to ensure the stability of the group. From this perspective, traditional narratives and rituals are seen as mechanisms that reinforce social bonds and resolve potential conflicts. The focus remains on the contribution of folklore to the maintenance of the total social structure rather than on individual psychology or biological needs.

31. (A) Bronislaw Malinowski
Cultural practices are often interpreted as psychological responses to environmental challenges and uncertainty. Rituals performed before dangerous tasks serve to reduce anxiety and provide individuals with a sense of control over unpredictable outcomes. This theory emphasizes the functional role of folklore in satisfying the emotional and psychological needs of people as they navigate the risks and stresses of their daily lives.

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32. (B) The collective unconscious
Sociological analysis focuses on observable social facts and the shared consciousness of a group. This framework explores how society distinguishes between sacred and mundane aspects of life and how these categories influence behavior. Concepts involving inherited universal symbols from the human psyche belong to a different psychological tradition and are not part of this specific sociological approach to culture and religion.

33. (B) P-3, Q-1, R-4, S-2
Anthropological theory is built upon several core ideas regarding how culture and society function. These include the role of myth as a charter, the importance of structural-functionalism in social systems, and the significance of collective effervescence in rituals. Later developments introduced the need for deep, interpretative descriptions to understand the complex webs of meaning that define human social life and tradition.

34. (A) Clifford Geertz
Interpreting cultural events as texts allows researchers to uncover the layers of meaning that participants find in their own traditions. This approach suggests that social practices are not just activities but stories that people tell themselves about themselves. By analyzing the symbolic significance of these events, scholars can gain a deeper understanding of the values and social structures of the community.

35. (C) Malinowski - Biopsychological Functionalism
Theoretical models in anthropology are often categorized based on the specific needs they claim culture satisfies. One influential approach argues that every cultural element exists to fulfill basic human biological and psychological requirements. This perspective views society as a tool for survival, ensuring that individual needs for food, shelter, and emotional security

against the idea that oral epics are memorized exactly. Instead, each performance is a unique recreation that draws upon a shared traditional system of language and themes.

88. (A) Meaning is static and independent of performance context.
Modern approaches to tradition emphasize that the significance of a story or ritual is tied to its use in specific situations. This perspective views folklore as a dynamic process that evolves as it is adapted to different cultural and environmental settings. Scholars in this field explore how traditional elements are reused and reshaped, rejecting the idea that meaning is fixed or unchanging.

89. (C) The emergent nature of performance and context.
Changes in traditional narratives are often the result of the specific social and physical environment in which they are told. Because every performance is a unique interaction between a speaker and an audience, the story is constantly being adapted to suit the immediate needs and reactions of the participants. This flexibility ensures that folklore remains relevant and meaningful across different times and places.

90. (A) Conative
Communication models identify several orientations that a message can take depending on its primary goal. One specific function is focused on influencing the person receiving the information, often through commands or direct appeals. This orientation ensures that the message is designed to produce a specific reaction or behavior in the listener, which is a common feature in many types of traditional speech.

91. (D) I, II, III, and V only
Theoretical frameworks for studying folklore emphasize the active role of both the speaker and the listener in a social event. Key aspects include the creative emergence of the story, the evaluation by the audience, and the overall social and physical setting. This approach rejects the idea of rigid, rote memorization, focusing instead on the communicative skills and adaptability required for successful performance.

92. (B) Parry - Rote memorization
Foundational studies in oral tradition challenged the common belief that long epics were preserved through exact repetition. Instead, they demonstrated that performers use a flexible system of traditional elements to build their stories during each performance. Mischaracterizing this as simple memorization overlooks the central finding that oral composition is a creative and dynamic process, rather than a static act of recall.

93. (C) Performance and Contextual Analysis
The way a story is told is just as important as the words themselves in determining its logo and significance. Speakers use specific signals, such as tone of voice and introductory phrases, to help the audience understand how to interpret the message. Analyzing these cues reveals how folklore is framed and communicated as a distinct form of social and cultural expression.

94. (D) The dynamic variation of narratives in varied contexts.
Traditional elements are not fixed but are constantly being adapted to fit different situations and audiences. This flexibility allows a core idea or theme to be expressed in many different ways, reflecting the creative process of performance. By studying these variations, researchers can see how folklore remains a living and relevant part of a community's culture, even as it changes over time.

95. (A) Addresser
A comprehensive model of language identifies functions based on which part of the communication process is highlighted. One specific orientation focuses on the speaker's own internal state and feelings. This allows for the expression of emotions and personal perspectives within the message, ensuring that the listener understands the attitude and mood of the person sending the information during the interaction.

96. (C) Statement I is true but Statement II is false.
Research into oral traditions has shown that there is no single "original" version of an epic because every performance is a unique act of creation. While this groundbreaking work explored the techniques of bards in various regions, it is important to correctly identify the specific locations where the fieldwork was conducted.

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survival to significance. Instead of viewing customs as practical solutions to physical or psychological needs, they are seen as a complex system of meanings. This perspective treats human behavior as something to be decoded and understood within its specific social context, rather than as a set of biological mechanisms.

45. (C) It strips away status to create a sense of communitas.
The transitional period of a ritual serves a crucial social purpose by temporarily dissolving the usual hierarchies of a community. By placing participants in a state of shared vulnerability and equality, it fosters a profound bond that transcends everyday social divisions. This experience of unity is vital for the success of the ritual, as it allows for the formation of a cohesive group.

46. (C) Statement I is true but Statement II is false.
Theoretical debates in anthropology contrast the needs of the individual with the needs of the social organism. One influential view argues that cultural practices are essential for the survival of the society as a whole. Conversely, other perspectives emphasize that even stories and myths serve a practical, sociological purpose. Claiming that folklore has no function contradicts the fundamental principles of these functionalist theories.

47. (A) Interpret the symbolic meaning for the performers and audience.
Analyzing traditional performance involves looking beyond the physical movements to understand the deeper significance for the community. This approach seeks to uncover the layers of meaning and the social values expressed through the dance. By treating the performance as an interpretable text, the researcher can gain insight into how the culture communicates its identity and beliefs to both participants and observers.

48. (B) Ritual symbols are multivocal, carrying multiple meanings simultaneously.
Symbols used in religious and traditional ceremonies are characterized by their richness and complexity. They do not have a single, fixed definition but instead can represent many different ideas and emotions at once for various people. This quality allows rituals to address multiple social and psychological needs simultaneously, making them powerful tools for communication and transformation within the community and its members.

49. (B) Radcliffe-Brown's structural-functionalism
Examining how a custom contributes to the stability of social relationships highlights the importance of the entire social system. Instead of focusing on individual outcomes, this perspective looks at how the practice reinforces the bonds between members of a community. This highlights the role of tradition in maintaining social order and ensuring the continued cooperation and unity of the group over time.

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50. (A) It focuses solely on the physical mechanics of an action.
Comprehensive ethnographic analysis requires looking beyond the superficial aspects of behavior to understand the intentions and meanings behind it. This methodology involves considering the specific social context and the symbolic weight of actions within a culture. Simply recording physical movements without their interpretive depth fails to capture the complexity of human social life and the webs of significance that define any community.

51. (C) Sigmund Freud
The exploration of the unconscious mind and its influence on human behavior began with a specific medical and psychological framework. This theory suggests that repressed desires and childhood experiences play a crucial role in shaping the psyche. These ideas were later applied to the study of folklore, where traditional narratives were interpreted as symbolic expressions of the hidden tensions and drives found in individuals.

52. (D) A child's unconscious desire and parental rivalry.
Psychological interpretations of development often focus on the internal conflicts that arise within the family structure. These theories suggest that individuals experience unconscious feelings of attraction and competition during their early years. These hidden emotional dynamics are believed to be expressed through various cultural forms, including myths and

the work and the way it relates to the broader world. By balancing these factors, one can arrive at a deeper and more complete interpretation of cultural narratives and expressions.

106. (A) Deconstruction
Critically analyzing a story by highlighting overlooked details can reveal internal tensions that challenge traditional interpretations. This method shows that the apparent unity of a work is often built on contradictions and unstable assumptions. By exploring these marginal elements, researchers can demonstrate how the text itself works to undermine its own dominant message, leading to a more complex view of meaning.

107. (D) Belief in fixed, universal structures underlying culture.
Contemporary critical theories are defined by their rejection of the idea that culture is built on a stable and unchanging foundation. Instead, they focus on how meaning is constantly shifting and influenced by power and social systems. Any approach that searches for a single, universal structure for all of humanity is part of an earlier tradition that these modern perspectives specifically challenge.

108. (B) P-3, Q-1, R-4, S-2
Modern critical thought is built on several key ideas regarding language, power, and identity. These include the concept of meaning as endlessly deferred, the relationship between knowledge and social control, the dialectic of explaining and understanding, and the view of gender as something that is performed. Linking these ideas to their authors provides a comprehensive overview of recent theoretical developments.

109. (C) Michel Foucault
Analyzing how certain groups are categorized by institutions reveals the connection between knowledge and social control. This perspective explores how the language used to describe people shapes the way they are treated and perceived in society. By examining these discursive practices, researchers can uncover the subtle ways that power operates within cultural traditions and professional fields to maintain specific social orders.

110. (D) Derrida - Logocentrism critique
Contemporary criticism often focuses on the deep-seated biases in how we think about language and truth. One influential perspective challenges the traditional preference for speech over writing, arguing that this bias reflects a mistaken belief in a stable and accessible center of meaning. By exposing these assumptions, researchers can open up new ways of interpreting texts and cultural phenomena.

111. (A) Queer Theory
Traditional categories of identity are often examined to see if they are fixed or if they are created through social processes. This approach explores how myths and legends reinforce or challenge the expectations regarding gender and sexuality in a community. By questioning the naturalness of these binaries, researchers can uncover the diverse and often marginalized perspectives that exist within folk traditions.

112. (D) All of the above
Contemporary critical theories are characterized by several core principles regarding the nature of meaning and society. These include the idea that understanding is always incomplete and deferred, and that texts are influenced by an ongoing network of social and power relations. By rejecting the search for universal archetypes, these perspectives focus on the complex and often contradictory ways that culture is constructed.

113. (B) Folklore is gender-neutral and immune to patriarchal influence.
Critical perspectives on tradition highlight how social hierarchies and power dynamics influence the creation and study of folklore. These theories explore how certain groups have been marginalized and how their unique forms of expression have been undervalued. By examining the impact of gender on narrative and performance, researchers can reveal the subtle ways that patriarchal norms are both reinforced and subverted.

114. (A) The complex networks of power and knowledge.
The way we talk about the world is shaped by the social and institutional forces that determine what can be said and who can say it. This perspective suggests that our understanding

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involves identifying with an external image, which serves as a foundation for building a sense of self. This theoretical framework explains how the ego is constructed through a relationship with a perceived ideal, influencing how people interact with the symbolic world.

62. (D) I and II only
Early psychoanalytic theory introduced a model of the mind divided into three conflicting parts representing instinctual drives, moral standards, and the mediating self. It also identified specific mechanisms that transform hidden thoughts into the manifest content of dreams and stories. While later theories explored the process of self-actualization and universal symbols, these original concepts remain fundamental to the Freudian interpretation of culture.

63. (A) Universal archetypes are housed in the collective unconscious.
Poststructural psychoanalysis argues that the unconscious is shaped by language rather than being a repository of inherited universal symbols. This perspective emphasizes the importance of linguistic structures and social systems in the formation of the human psyche. By integrating structuralist ideas, this theory explores how identity and desire are constructed through the symbolic world, rather than relying on innate, cross-cultural images.

64. (B) Censorship imposed by the ego or superego.
Psychological processes often hide unacceptable thoughts and desires to protect the conscious mind from distress. This internal regulation transforms intense or forbidden impulses into safer, more metaphorical images found in dreams and folklore. By understanding how these hidden meanings are masked, researchers can decode the symbolic language of stories to reveal the underlying anxieties and wishes that motivate human behavior and creativity.

65. (B) Carl J. Jung
A specific branch of psychology focuses on the universal and spiritual aspects of the human mind. This approach explores how shared symbols and motifs reappear in myths and legends across different cultures. It emphasizes the importance of integrating various parts of the self to achieve psychological wholeness, viewing folklore as a vital resource for understanding the common journey of human development.

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66. (A) I, II, III, and V only
Modern psychoanalytic theory utilizes a tripartite model to explain the human relationship with reality, imagination, and language. This framework also examines the importance of specific symbolic indicators in the development of desire and identity. While other theories focus on dark, hidden parts of the psyche, this specific approach prioritizes the role of the symbolic system in structuring the unconscious mind and social life.

67. (C) Lacan - Archetypes
Different psychological traditions offer distinct explanations for the origin of cultural symbols. One approach emphasizes universal, inherited images common to all people, while another focuses on how language and social structures shape the mind. Confusing these two perspectives overlooks the critical differences in how they view the development of identity and the nature of the unconscious, which are central to their respective methodologies.

68. (D) Jungian Individuation
The hero's journey in traditional stories can be interpreted as a symbolic representation of a psychological process. This transformation involves confronting various aspects of the self and eventually reaching a state of balance and wholeness. By overcoming obstacles and integrating different mental forces, the protagonist models the common human path toward self-realization, which is a central theme in many global mythological traditions.

69. (C) Shifting emotional weight to a safer substitute.
Psychological mechanisms often redirect intense feelings from their original target to a less threatening object or character. This process allows potentially disturbing thoughts to be expressed in a disguised form within dreams and folktales. By understanding this substitution, analysts can identify the true emotional source behind symbolic elements, revealing how narratives help individuals and cultures manage complex and often forbidden desires.

legends, which provide a safe and symbolic way for people to process these complex feelings.

53. (C) Statement I is true but Statement II is false.
Early psychological theories often viewed cultural narratives as collective versions of personal dream processes. These interpretations focused on how societies express repressed impulses through symbolic stories. While different theorists disagreed on the specific nature of the unconscious, they all recognized its fundamental importance in shaping human creativity and tradition. Denying the existence of the unconscious mind would contradict the core principles of these influential frameworks.

54. (A) Both A and R are true and R is the correct explanation of A.
Psychoanalytic study often identifies hidden meanings in the objects and characters found in traditional tales. These theories suggest that things which cannot be expressed directly due to social taboos are represented through metaphors and symbols. By analyzing these symbolic substitutions, researchers believe they can uncover the underlying sexual and emotional anxieties that are common to human experience, reflected in folklore and dreams.

55. (D) It is a repository of shared human archetypes.
Deep psychological structures are believed to be common to all human beings, regardless of their personal history or culture. This shared mental landscape contains universal images and motifs that reappear in myths and stories across the world. These inherited symbols provide a framework for understanding common human experiences, allowing people to connect with timeless themes through the traditional narratives of their society.

56. (A) Carl J. Jung
Mythical creatures and characters are often interpreted as representations of specific parts of the human psyche. For example, a monster might symbolize the dark, hidden aspects of the self that an individual must eventually confront. This approach focuses on how stories help people navigate the process of self-discovery and integration, using universal symbols to represent the various challenges and stages.

57. (C) The Ego-Ideal
Universal psychological symbols include figures like the internal feminine or masculine aspects of the self, the wise elderly guide, and the representation of hidden or suppressed traits. These recurring motifs appear in folklore worldwide, providing a shared symbolic language for human experience. Concepts related to the idealized image of the self or moral standards belong to a different branch of psychoanalytic theory.

58. (A) P-2, Q-1, R-3, S-4
Several key ideas have shaped the psychological and linguistic study of folklore. These include the distinction between the obvious and hidden meanings of stories, the role of a developmental mirror phase in forming the self, the concept of a shared mental repository of symbols, and the linear arrangement of signs. Each of these theories offers a different lens for interpreting cultural narratives.

59. (D) Freudian Psychoanalysis
Tales featuring a small or weak protagonist overcoming a powerful figure are often interpreted as symbolic representations of family dynamics. From this perspective, the conflict between characters represents the internal struggle with parental influence and authority. These narratives provide a psychological outlet for universal childhood anxieties and the desire for independence, allowing listeners to process these feelings through the medium of the story.

60. (B) Lacan - The Symbolic Order
Modern psychological theories integrate linguistics to explain how the human psyche is formed and functions. One influential model suggests that the mind is structured by language and social systems, which provide the framework for understanding reality. This approach examines how individuals enter into a shared world of signs and meanings, and how this process influences the development of their identity and desires.

61. (C) A phase of identifying with a reflection to form the ego.
A critical moment in human development occurs when an individual begins to perceive themselves as a distinct entity. This process

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focus shifted from rigid repetition to the flexible use of formulas in spontaneous creation.

79. (A) Both A and R are true and R is the correct explanation of A.
Modern folklore studies prioritize the event of storytelling over the isolated written version of a tale. This is because the significance of a traditional expression depends heavily on the specific situation in which it occurs. By examining the interaction between the performer and the audience, researchers can see how the meaning of a story emerges and changes based on social and environmental factors.

80. (B) Multiforms are variations of a concept during performance.
Traditional narratives are characterized by their flexibility and ability to adapt to different situations. This concept describes how a single idea or theme can be expressed in various ways depending on the needs of the performer and the audience. This perspective highlights the dynamic nature of oral tradition, where stories are not fixed entities but are constantly being reshaped through the performance process.

81. (B) Contextual Approach / Performance Theory
Focusing on the non-verbal elements and the social environment of a storytelling event reveals the depth of traditional communication. This approach examines how gestures, expressions, and the physical setting contribute to the overall impact of the narrative. It treats the performance as a living process where meaning is negotiated between the speaker and the listeners within a specific time and place.

82. (A) Syntagm
The study of spontaneous composition in oral traditions utilizes specific terms to describe the building blocks of epics. These include repeating rhythmic phrases, common narrative scenes, and the way sentences continue across lines. Concepts related to the linear arrangement of signs in structural linguistics belong to a different theoretical framework and are not part of this specific analysis of oral performance and composition.

83. (C) P-2, Q-1, R-4, S-3
Several researchers have contributed to our understanding of folklore as a communicative act. Their work covers the mechanics of oral composition, the view of storytelling as a social performance, the functions of communication, and the flexible variations of traditional themes. Linking these scholars to their core ideas provides a comprehensive overview of how the study of folklore shifted toward performance and context.

84. (D) Oral Formulaic Theory
The use of specific, repetitive phrases to meet the requirements of rhythm and meter is a hallmark of traditional epic poetry. This technique allows performers to compose long, complex narratives spontaneously without relying on memorization. By observing these patterns in different cultures, researchers have demonstrated that oral composition is a skilled art form based on a deep knowledge of traditional language and narrative structures.

85. (C) Albert Lord - The Singer of Tales
A seminal work in the field of oral tradition explore how performers create and sustain long narrative poems through spontaneous composition. By analyzing the techniques used by traditional bards, this research provided a new model for understanding the creation of ancient and modern epics. This study remains a foundational text for anyone interested in the intersection of performance, memory, and traditional storytelling.

86. (B) Performance Theory
Traditional storytelling is a flexible process that allows for real-time adjustments based on social cues. When a narrator modifies a story to better suit the reactions of their listeners, they are demonstrating the emergent nature of folklore. This perspective highlights the importance of the interaction between the performer and the audience in shaping the final form and meaning of the narrative.

87. (D) I, II, and IV only
Research into epic traditions identifies several key components of spontaneous composition. These include the use of repetitive phrases that fit a specific rhythm and the inclusion of recurring narrative scenes. Crucially, this theory argues

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70. (A) I, II, IV, III
The evolution of psychological and structural theories began with the exploration of personal repression and development. This was followed by the identification of universal symbolic patterns and the formal study of cultural systems. Eventually, these ideas were refined through the integration of linguistic models, leading to new ways of understanding how the mind and social structures interact to produce meaningful narratives.

71. (A) Both Statement I and Statement II are true.
Psychological approaches to folklore differ in their interpretation of the source and meaning of myths. One perspective views traditional stories as a way for individuals to express hidden impulses that are socially unacceptable. Another theory sees these narratives as reflections of universal themes and images that are common to all of humanity. Both viewpoints agree that myths serve as important expressions of the human psyche.

72. (A) Displacement
Traditional narratives often transform sensitive family relationships into more distant or metaphorical ones to avoid psychological discomfort. By replacing a parent with a different figure, the story allows for the expression of negative feelings without violating social taboos regarding family loyalty. This mechanism helps listeners process complex emotions towards authority figures by providing a safe, symbolic outlet through the characters in the tale.

73. (C) Folklore symbols help individuals achieve wholeness.
Traditional stories are seen as essential tools for personal growth and the integration of different aspects of the mind. The symbols found in these narratives guide people through the challenges of life, helping them to find balance and meaning. This perspective treats folklore not as a sign of pathology, but as a constructive force that connects individuals to the shared experiences of humanity.

74. (A) Jacques Lacan
Theoretical models in modern psychoanalysis emphasize the role of social and linguistic laws in shaping the human psyche. One specific concept describes how paternal authority is represented through a symbolic system that governs desire and identity. This approach analyzes how individuals enter into the cultural order and how this transition is reflected in the themes and structures of traditional and modern narratives.

75. (D) The Collective Unconscious
Classical psychoanalysis focuses on the personal unconscious, the mechanisms of repression, and the internal family dynamics that influence development. These ideas explore how individual experiences and hidden drives shape behavior and creativity. Theories involving a shared, cross-cultural mental landscape with universal symbols belong to a different tradition that expanded upon, but also significantly diverged from, the original Freudian framework for understanding the psyche.

76. (B) Milman Parry and Albert Lord
The study of how epic poems are created and transmitted without writing led to a groundbreaking theory in folklore. Researchers discovered that singers do not memorize long texts word-for-word but instead use a system of traditional phrases and themes to compose their stories during performance. This approach revolutionized the understanding of oral traditions by highlighting the creativity and skill involved in spontaneous composition.

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77. (C) Verbal art as a dynamic event of performer-audience interaction.
Folklore is increasingly viewed as a communicative process rather than a static text. This perspective emphasizes that the meaning of a story or song is created during the actual moment of performance. It takes into account the relationship between the speaker and the listeners, as well as the social and physical context, treating every instance of storytelling as a unique and creative act.

78. (D) Statement I is false but Statement II is true.
Research into oral epics challenged the idea that long narratives must be memorized exactly. Instead, it was found that performers rely on a complex system of rhythmic phrases and recurring scenes to build their stories. This allows them to adapt the performance to different situations while remaining true to tradition. The

Misattributing the origin of these studies can lead to historical inaccuracies.

97. (B) Poetic function
When the structure and aesthetic qualities of a message are highlighted, the language serves a specific purpose beyond simple information exchange. This is evident in traditional sayings that use rhyme, rhythm, or other formal devices to make them memorable and impactful. By focusing on the form of the utterance itself, researchers can understand how certain expressions are designed to be noticed and valued.

98. (A) Socio-cultural factors and audience are integral to meaning.
The significance of any piece of folklore cannot be fully understood without considering the environment in which it is performed. This perspective recognizes that the social situation, the physical setting, and the reactions of the listeners all contribute to the final interpretation of the event. By moving beyond the isolated text, scholars can see how tradition operates as a living process.

99. (C) Contextual emergence of performance
Changes in a social setting can lead to immediate adjustments in a performance to ensure it remains appropriate for the audience. When a speaker modifies their narrative because of who is present, it demonstrates that folklore is not a static script but a responsive act of communication. This highlights the importance of the social environment in determining the content and form of tradition.

100. (D) Class
Functional models of communication focus on the essential elements required for the exchange of information. These include the participants, the message, the situation, the medium of contact, and the system of signs used. While social factors like hierarchy are important in other theories, they are not part of the basic set of factors identified in this specific linguistic and functional framework.

101. (C) Jacques Derrida
A critical approach to philosophy and literature challenges the idea that texts have a stable or fixed meaning. This methodology involves identifying the internal contradictions and hidden assumptions that subvert a work's apparent message. By exploring these tensions, researchers can show how language is complex and often works against itself, leading to a more nuanced understanding of how meaning is constructed and deferred.

102. (B) Methodology emphasizing the interpreter's historical context.
The interpretation of texts is increasingly viewed as an interactive process that involves both the original work and the modern reader. This approach recognizes that the perspective and situation of the person doing the analysis influence the final understanding of the material. Instead of searching for a single objective truth, researchers explore how meaning is created through the meeting of different historical horizons.

103. (C) Statement I is true but Statement II is false.
Contemporary critical theories question the belief that meaning is fixed or that cultural systems have a stable core. One influential perspective highlights how language is constantly shifting and how our understanding of any text is always incomplete. However, this same approach often reveals that the binary pairs we use to organize our world are not equal but are instead arranged in hierarchies.

104. (A) Both A and R are true and R is the correct explanation of A.
Contemporary studies of culture often move away from searching for a single, unified truth. Instead, they embrace the idea that many different voices and perspectives coexist within any society or tradition. This reflects a broader shift toward viewing knowledge as fragmented and pluralistic, rejecting the grand narratives that previously attempted to provide a universal explanation for human behavior and history.

105. (C) Interpretation involves explanation and understanding.
A comprehensive approach to textual analysis combines the objective study of structure with the subjective process of grasping meaning. This two-step methodology ensures that the researcher considers both the internal logic of

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are met through established customs and social institutions.

36. (D) An unstructured state of equality during a liminal phase.
Ritual processes often include a transitional stage where participants are stripped of their social status and normal identities. During this period, a profound sense of togetherness and equality emerges among the group members. This temporary state of undifferentiated social bonding contrasts with the rigid hierarchies of everyday life, allowing for a unique form of human connection that is central to many traditions.

37. (C) I, II, and IV only
Sociological perspectives on religion and society emphasize the distinction between sacred rituals and ordinary activities. These collective events generate powerful emotional experiences that reinforce group identity. Crucially, social phenomena are treated as independent realities that can be studied objectively, separate from individual actions. However, these theories do not focus on fulfilling basic biological needs like nutrition as their primary explanatory factor.

38. (B) Culture should be treated as an experimental science for laws.
Symbolic anthropology argues against the search for universal laws in the study of human behavior. Instead, it views culture as a complex system of meanings that must be interpreted rather than measured. The goal of the researcher is to provide a rich, detailed account of social life, focusing on the significance of actions within their specific context rather than establishing scientific rules.

39. (D) The necessity to reinforce social solidarity and group cohesion.
Festivals and rituals often involve intense communal experiences that transcend individual consciousness. These moments of heightened emotion serve to unify the group and reaffirm shared values and beliefs. By participating in these collective acts, members of the community strengthen the social bonds that hold their society together, ensuring that the collective identity is maintained and revitalized through periodic gatherings.

40. (A) Victor Turner
Transitional stages in rituals are characterized by a loss of social standing and a movement between defined roles. This middle phase is essential for transformation, as it allows individuals to leave behind their old identities before assuming new ones. The study of these states highlights the fluidity and symbolic depth of rites of passage, showing how communities manage change through structured symbolic sequences.

41. (C) I, II, and III only
Symbolic anthropology utilizes several concepts to analyze the dynamic and often conflicting nature of social life. Key ideas include the study of transitional ritual stages, the emergence of communal equality, and the progression of social conflicts and their resolutions. While other researchers focus on detailed descriptive methods, this specific framework highlights the transformative power of symbols and rituals in social processes.

42. (A) Malinowski - Structural-Functionalism
Different branches of functionalism prioritize different aspects of human and social needs. One major theorist focused on how individual biological and psychological requirements drive cultural practices. Another perspective emphasizes the importance of the overall social structure and the maintenance of equilibrium. Confusing these two distinct approaches leads to a misunderstanding of the fundamental goals and focuses of early anthropological theory and methodology.

43. (D) Victor Turner
Analyzing community conflicts as a series of ritualized stages reveals the underlying structure of social interactions. This perspective views disputes and their subsequent resolutions as a form of performance that follows a recognizable pattern. By applying this model, researchers can understand how societies use folklore and tradition to manage crises, re-establish order, and negotiate the ongoing relationships between different groups and individuals.

44. (B) It treats culture as interpretable symbols rather than survival tools.
Interpretive approaches to culture differ from earlier theories by shifting the focus from

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of reality is not based on objective truth, but is instead constructed through various systems of control. Analyzing these relationships reveals how society maintains its order through the regulation of language.

115. (C) Meaning is created via difference and endlessly deferred.
A fundamental concept in contemporary criticism suggests that understanding a sign requires recognizing how it differs from others. However, this process never reaches a final, complete state because meaning is always connected to a potentially infinite chain of other signs. This idea highlights the instability and complexity of language, showing that any interpretation is only a temporary stop in an ongoing process.

116. (D) I, II, III, and IV only
Modern critical thought utilizes several concepts to analyze the relationships between knowledge, power, and identity. These include the study of historical networks of thought, mechanisms of social surveillance, the critique of traditional hierarchies in language, and the view of gender as a performed act. While other theories focus on universal psychological images, these specific ideas highlight the constructed and social nature of culture.

117. (C) Ricoeur - The Mirror Stage
Different theoretical traditions offer distinct explanations for the development of the self and the interpretation of texts. One perspective combines structural study with a focus on historical horizons, while another explores the role of identifying with images in early development. Misattributing these core ideas can lead to a misunderstanding of the fundamental goals and methodologies of recent critical and psychological movements.

118. (B) Queer Theory
Analyzing traditional songs to see how they reinforce or challenge expectations regarding identity and desire reveals the complexity of folk tradition. This approach identifies both the dominant social norms and the subtle ways that individuals and groups have pushed back against them. By focusing on marginalized perspectives, researchers can uncover the diverse and often subversive meanings that coexist within a single cultural expression.

119. (D) A text as an open intersection of multiple discourses.
Contemporary criticism views any work as a complex network of influences and social forces rather than a closed, isolated object. This perspective suggests that meaning is not contained within the work itself but is instead generated through its relationships with other ideas and systems of power. By treating narratives as open-ended, researchers can explore the diverse and often conflicting messages they convey.

120. (A) II, I, III, IV
The history of intellectual movements shows a progression from focusing on personal psychology and repressed desires to analyzing the formal structures of narratives. This was followed by a move toward questioning the stability of meaning and deconstructing traditional hierarchies. Eventually, these ideas were used to explore the constructed nature of identity and the ways that social norms are performed and challenged.

121. (C) Statement I is true but Statement II is false.
Critical theories in folklore explore the relationship between social categories and the types of stories that are told. One approach highlights how certain forms of expression have been traditionally undervalued because of who performs them. Another perspective challenges the rigid binaries used to organize our understanding of identity. Claiming that these theories aim to reinforce traditional categories contradicts their fundamental goal of deconstruction.

122. (A) Hermeneutics
Interpreting traditional narratives involves more than just analyzing their structure; it also requires understanding the possibilities for existence that they offer. This approach focuses on how a story creates a symbolic space that a person can enter and inhabit, leading to a new perspective on their own lives and the world. This emphasizes the transformative and ongoing nature of the interpretive process.

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123. (D) Discourse is a set of statements that construct social objects.
The way language is used in society is not just a neutral tool for communication but is a powerful force that shapes our reality. This perspective suggests that the systems of speech and writing we use determine how we perceive and organize our world. By analyzing these practices, researchers can see how social categories and identities are created and maintained through institutional control.

124. (B) Feminist Theory
Traditional arts often serve as a way for marginalized groups to express their perspectives and experiences in a subtle and indirect manner. By analyzing these creative works as a form of communication, researchers can uncover how individuals negotiate their social positions and push back against dominant norms. This approach highlights the importance of domestic and communal practices as sites of significant cultural expression.

125. (C) Reinforcing strict patriarchal structures.
Critical perspectives on identity and tradition focus on challenging established social categories and recovering voices that have been excluded or silenced. This involves analyzing how concepts of gender and desire are fluid rather than fixed and how heteronormative assumptions can be deconstructed. Any focus on strengthening rigid hierarchies is contrary to the fundamental aims of these transformative and inclusive analytical frameworks.

126. (D) Ferdinand de Saussure and Charles S. Pierce
The formal study of sign systems emerged from two distinct traditions that explored how meaning is produced and communicated. One approach focused on the internal structure of language as a social phenomenon, while the other examined the logical relationships between signs and the objects they represent. Together, these frameworks provide the essential tools for analyzing any form of human expression as a sign.

127. (A) Something which stands to somebody for something in some respect.
A broad understanding of communication recognizes that anything can function as a signal if it is interpreted as representing something else. This process involves a relationship between the signal itself, the thing it stands for, and the person who makes the connection. This perspective allows researchers to analyze everything from words and images to physical objects and behaviors as meaningful signs.

128. (A) Both Statement I and Statement II are true.
The study of sign systems utilized two different models to explain how meaning is created. One model emphasizes a two-part relationship between a mental concept and its sound-image. The other framework introduces a third element, focusing on the interpretation process that connects the sign to its object. Both perspectives are foundational for understanding how human beings communicate through a wide range of symbolic systems.

129. (A) Both A and R are true and R is the correct explanation of A.
Signs can be categorized based on how they relate to the things they represent. One type of connection is based on similarity, where the signal looks or sounds like its object. Because a picture reproduces the visual features of the thing it portrays, it is a classic example of this type of representation. This resemblance allows the observer to easily identify the intended meaning.

130. (A) It has a physical or causal connection to the object it represents.
Some signals are tied to their meaning through a direct or observable link in the physical world. This occurs when the presence of one thing naturally or logically points to the presence of another. By recognizing these connections, such as smoke indicating fire or a footprint indicating a person, we can interpret our environment through a system of signs that have real-world origins.

131. (C) Charles S. Peirce
Interpreting signs based on their physical or causal connections is a key part of a specific triadic model of communication. This approach allows researchers to analyze how people in different cultures read their environment and assign meaning to natural and social signals. By identifying these direct links, we can understand the logical processes that underlie traditional

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knowledge and the ways that communities communicate.

132. (D) Mytheme
A comprehensive system for classifying signals identifies three main ways they relate to their objects: through resemblance, through direct connection, or through learned convention. These categories help explain how meaning is produced across various mediums. Concepts related to the fundamental building blocks of mythological narratives belong to a different theoretical tradition and are not part of this specific logical and semiotic framework.

133. (C) P-2, Q-3, R-1, S-4
Signals can represent things through visual similarity, physical connection, or social agreement. These different modes of representation, along with the actual form the signal takes, are essential components of a specific analytical model. By matching these types with real-world examples like portraits, tracks, and words, we can better understand the diverse ways that meaning is generated and shared in human culture and communication.

134. (B) Perspectives on Discourse Analysis
Analyzing the use of language in social and political contexts reveals how power and ideology are communicated through traditional forms. This perspective explores how specific word choices and narrative strategies promote a particular worldview or social order. By examining these communicative practices, researchers can see how folklore is used as a tool for both maintaining and challenging authority within a given community or nation.

135. (D) Peirce - Icon, Index, Symbol
A foundational model of signs identifies three distinct ways that a representation can relate to its object. These categories include resemblance, direct physical or causal connection, and learned social convention. This framework provides a powerful tool for analyzing how meaning is produced in language, art, and everyday social life, allowing researchers to decode the complex systems of signs that define human culture and experience.

136. (A) Semiotic Approach
Everyday objects and behaviors can function as a system of communication that conveys information about identity and status. This perspective treats non-verbal elements like dress and adornment as signals that follow specific social rules. By decoding these signals, researchers can understand how a community uses its material culture to express complex ideas about social structure and belonging without relying on spoken words.

137. (C) I, II, and IV only
Analyzing the use of language within its social setting reveals how meaning is influenced by power relations and context. This methodology examines real-world communication to see how people negotiate their identities and social positions through speech and tradition. While it often incorporates the study of sign systems, it rejects the idea that language can be understood as an abstract system separated from its use.

138. (A) A natural, inevitable link exists between signifier and signified.
A key principle of structural linguistics is that the relationship between a mental concept and the word used to represent it is not based on any inherent connection. Instead, this link is established through social agreement and cultural convention. Meaning is generated through the differences between signs within a system, rather than through a direct or natural correspondence between a sound and its meaning.

139. (D) Differences between signs in a linguistic system.
In a structural framework, the significance of any element is determined by its relationship to other components within the same system. Instead of having a positive or inherent meaning, a sign is defined by what it is not. This network of oppositions and associations allows for the creation of a complex and functioning language that can communicate a vast range of ideas and experiences.

140. (B) Interpretant
A specific model of signs includes the mental process that occurs when someone recognizes and understands a signal. This element represents the sense or meaning created in the mind of the

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observer, connecting the sign to its object. This highlights the active role of the interpreter in the communication process, showing that meaning is not fixed but is instead produced through a triadic relationship.

141. (C) I, II, and III only
A foundational model for understanding communication utilizes a tripartite structure consisting of the signal, the thing it represents, and the mental effect it produces. This framework allows for a detailed analysis of how meaning is generated and shared across different types of signs. Concepts related to the abstract system of linguistic rules or individual instances of speech belong to a different theoretical tradition.

142. (D) Peirce - Langue and Parole
Different theoretical traditions utilize distinct concepts to explain how communication and sign systems function. One approach focuses on the internal structure of language and the difference between rules and usage. Another framework introduces a triadic model and categories of representation like resemblance and connection. Confusing these two perspectives overlooks the critical differences in their origins and methodologies, leading to a flawed understanding of the field.

143. (A) Peircean Semiotics
Interpreting non-verbal actions as signals that have a direct or causal link to specific events or ideas is a hallmark of a particular logical framework. This approach allows researchers to decode the symbolic language of performances by identifying how each movement points to a broader cultural or historical meaning. By understanding these connections, one can reveal the complex systems of sign production in tradition.

144. (B) Social practices of language that shape society.
The way we use language is not just a way to exchange information, but is a powerful social activity that influences our world. This perspective views communication as a series of practices that construct identities, maintain hierarchies, and determine what is considered true or important in a community. Analyzing these patterns reveals the deep connection between speech, power, and the social order.

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145. (A) I, II, III, IV
The history of critical thought moved from establishing the rules of linguistic signs to the formal study of narrative structures. Later developments challenged the stability of meaning and deconstructed traditional hierarchies in language and philosophy. Eventually, these ideas were used to explore the social and performative nature of identity, reflecting a move from rigid structures toward more fluid and complex ways of understanding culture.

146. (C) Statement I is true but Statement II is false.
Analyzing culture as a system of signs allows researchers to study many different forms of human expression, including non-verbal artifacts like food and building styles. This approach recognizes that everything in a culture can carry meaning. However, any methodology that studies communication must also consider the situation in which it occurs. Claiming that the social environment is ignored contradicts the fundamental principles of these perspectives.

147. (C) Discourse Analysis and Feminist Theory
Analyzing the historical and social use of specific words reveals how language is used as a tool for control and marginalization. This approach focuses on the connection between speech and power, particularly regarding how certain groups are categorized and silenced. By examining these patterns in traditional narratives, researchers can uncover the deep-seated biases and social dynamics that influence the creation and use of folklore within a community.

148. (D) A sign linked to its object via learned convention.
Some signals represent their objects through social agreement and cultural training rather than visual similarity or a direct physical link. This type of connection is common in language and many forms of social symbolism, where a specific sign carries meaning because the members of a group have agreed on its significance. Understanding these learned associations is essential for decoding the complex symbolic systems of any culture.

149. (C) Symbol
When a sign represents an idea through social agreement rather than similarity or direct

connection, it functions through cultural convention. In this case, the connection between a specific image and a concept like peace must be learned within a particular community. This highlights the arbitrary but powerful nature of the signs we use to communicate complex values and beliefs, showing how meaning is socially constructed.

150. (B) The biological digestion of folk foods
Analyzing culture as a sign system involves studying artifacts and behaviors that communicate meaning within a society. This includes everything from the way people dress and move to the layout of their homes and villages. However, purely internal physical processes that do not carry social significance fall outside the scope of this interpretive framework, which focuses on the communicative and symbolic aspects of human social life.

151. (D) Synchronic studies systems; Diachronic studies evolution.
Theoretical approaches to culture and language can be divided into two main perspectives based on their relationship with time. One method focuses on the internal structure and relationships of a system at a specific moment, treating it as a self-contained entity. The other perspective explores how these systems change and develop over history, providing a detailed account of their evolution and chronological progression over time.

152. (A) Mythical thought creating via available materials.
Mythical thinking is often compared to the work of a handyman who uses whatever materials are at hand to create something new. This process involves rearranging existing symbols and motifs to address current concerns, rather than building a new system from scratch. This perspective highlights the creative and adaptive nature of traditional thought, showing how cultures utilize their symbolic resources to build a meaningful world.

153. (C) Statement I is true but Statement II is false.
Foundational theories in anthropology and linguistics aimed to identify the deep, universal principles that govern human culture and thought. However, later critical movements challenged the idea that these structures are stable or universal. These more recent perspectives focus on the instability of meaning and the influence of power and social systems, questioning any approach that assumes a fixed and unchanging foundation for all of humanity.

154. (A) Both A and R are true and R is the correct explanation of A.
Early methods of classifying folktales were criticized for being unscientific because they focused on superficial details rather than the underlying structure. An alternative approach was developed that prioritized the role of actions and functions within the narrative. This new model argued that different characters or objects could serve the same purpose in the story, making it more accurate to categorize tales based on their structural movement.

155. (D) Phonemes characterized by sets of binary features.
Linguistic analysis often breaks down the sounds of language into their most basic components. These units are defined by the presence or absence of specific features, creating a system of oppositions. This approach highlights how the internal logic of language is built on a series of simple contrasts, which allows for the creation of complex and distinct meanings through the combination of these fundamental building blocks.

156. (B) Paradigmatic Structural Analysis
Analyzing how different figures fulfill the same role across various versions of a story reveals the underlying relationships within the narrative. This approach focuses on the vertical connections between signs, looking at the range of options that can occupy a specific structural position. By examining these substitutions, researchers can uncover the deep thematic and symbolic patterns that remain constant despite changes in the superficial details.

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157. (C) Ferdinand de Saussure
The study of how cultural practices serve social and psychological needs involved several key thinkers in sociology and anthropology. These researchers explored how rituals and myths maintain order, provide a charter for society, and satisfy individual requirements. Figures who

focused on the internal structure of language as a sign system belong to a different tradition that prioritizes relational logic over social or practical utility.

158. (D) P-3, Q-1, R-2, S-4
Major theoretical frameworks in folklore and anthropology are defined by their central methods and focuses. These include analyzing the linear sequence of plot functions, exploring the deep oppositions in human thought, decoding the hidden meanings and desires in stories, and providing detailed interpretations of cultural symbols. Matching these approaches with their core concepts offers a clear overview of the diverse ways that tradition is studied.

159. (A) Focuses on the maintenance of social equilibrium.
Examining how a communal event helps to resolve conflicts and reinforce order highlights the practical role of tradition in society. This perspective views rituals and customs as mechanisms that work together to ensure the stability and survival of the entire group. By focusing on the contribution of folklore to the social system, researchers can understand how communities manage tensions and maintain a sense of unity.

160. (B) Synchronic - At a given moment
A core principle of structural analysis involves studying a system as it exists at a specific point in time. This approach prioritizes the internal relationships between components over their historical development. By focusing on this synchronized state, researchers can reveal the underlying logic and organization of language or culture, treating it as a self-contained and functioning entity that can be analyzed objectively and formally.

161. (B) Composition in performance using formulas
The creative process in many oral traditions involves using a set of established rhythmic phrases to build a narrative in real-time. This technique allows performers to adapt their stories to different situations while following the rules of their craft. This perspective highlights the skill and flexibility of the storyteller, showing that oral tradition is a dynamic and spontaneous form of art rather than a static repetition.

162. (A) I, III, and IV only
Folklore is increasingly studied as an active process of communication that is tied to its social and physical environment. Key researchers in this field emphasize the importance of the situation in which tradition occurs and the role of the audience in the event. This approach moves beyond the isolated text to explore how meaning is generated and shared during the actual moment of performance.

163. (C) searches for a single, unified "grand narrative."
Contemporary critical perspectives challenge the idea that there is one overarching explanation for human culture or history. Instead, they embrace the complexity and fragmentation of social life, focusing on multiple voices and perspectives. Any approach that seeks a single truth or a universal framework is part of an earlier tradition that these modern theories specifically reject, preferring to highlight diversity and the instability of meaning.

164. (D) It reveals internal contradictions and unstable meaning.
Critically analyzing a story through a specific philosophical lens involves identifying the tensions and hidden assumptions that challenge its apparent message. This methodology shows that language is complex and often works against its own stated goals. By exploring these internal conflicts, researchers can demonstrate how the meaning of a text is never fixed or complete, leading to a more nuanced and critical understanding of tradition.

165. (C) The theory and methodology of text interpretation.
The formal study of how we understand and interpret written and spoken material is a central part of cultural analysis. This approach explores the complex relationship between the work, its author, and the person doing the reading. It emphasizes that meaning is not something that is simply discovered, but is instead produced through an ongoing and historically situated process of engagement with the material being studied.

166. (B) II, III, and IV only
Contemporary interpretive theory emphasizes that a text gains independence from its original situation and author. It also highlights the

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importance of the reader's own historical background in the process of understanding. By balancing the objective study of structure with the subjective grasp of meaning, this methodology provides a comprehensive way to analyze cultural narratives as autonomous objects that continue to offer new significance over time.

167. (D) Turner - Deconstruction
Different scholars are known for developing specific methodologies to study culture and narrative. These include the formal analysis of story units, the use of immersive field research, and the detailed interpretation of symbols. Confusing these approaches with a philosophical movement focused on subverting stable meanings leads to a misunderstanding of the unique contributions and goals of each researcher in the fields of anthropology and folklore.

168. (A) Semiotics
Decoding a cultural element by identifying the relationship between a symbol and its learned meaning is a fundamental part of a specific analytical tradition. This approach treats all forms of human expression as signs that follow social rules and conventions. By understanding how these connections are established, researchers can reveal the complex systems of sign production that underlie rituals, stories, and other aspects of traditional social life.

169. (C) Diffuse network permeating all society and discourse.
Power is increasingly viewed as a force that is present in all social interactions rather than being held only by a few individuals at the top. This perspective suggests that control is maintained through the systems of language and knowledge that structure our everyday lives. By analyzing these diffuse networks, researchers can see how social order is produced and reinforced through the way we speak, act, and organize our world.

170. (A) I, II, III
The history of anthropological thought moved from explaining cultural practices through their social utility to identifying the universal structures of human thought. This was followed by a move toward questioning the stability of these systems and exploring the influence of power and discourse. This progression reflects an increasing sophistication in theory, moving from practical function to formal structure and eventually to critical deconstruction and social analysis.

171. (C) Statement I is true but Statement II is false.
Contemporary critical theories examine how social categories are created and maintained through cultural practices and narratives. One perspective highlights that the way we understand certain identities is based on social and historical factors rather than biological ones. Another approach specifically aims to challenge the rigid divisions and hierarchies used to organize these identities. Any claim that these theories reinforce traditional binaries is a misunderstanding of their goals.

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172. (B) As dynamic adaptations of a model to a context.
Traditional expressions are not rigid but are instead flexible patterns that can be adjusted to fit different situations. When a song is performed in various ways, it shows the creative process of adapting a shared tradition to the immediate social and emotional needs of the participants. This perspective values variation as a sign of a living and healthy tradition, rather than as a failure of memory or structure.

173. (C) The carnival acts as a liminoid space generating communitas.
Festivals and other social events often create a temporary environment where the usual rules and hierarchies of a community are suspended. This allows for a unique sense of equality and bonding among the participants as they move between their normal roles. By identifying these transformative spaces, researchers can understand how societies use tradition to periodically refresh social connections and provide an outlet for creative and collective expression.

174. (D) Analyzing lullabies as spaces for female dissent.
Critical perspectives on tradition often focus on recovering voices and experiences that have been traditionally marginalized. By examining domestic and private genres, researchers can uncover how individuals have used folklore to express their own viewpoints and challenge

social norms. This approach highlights the importance of everyday practices as sites of significant cultural expression and resistance, revealing the complex social dynamics that exist within traditional and communal life.

175. (A) Ignoring the social context of the speech.
Analyzing the use of language in society requires considering the situation in which it occurs, including who is speaking and why. This methodology explores how communication constructs identities and how power is negotiated through various forms of expression. Any approach that removes the social and historical environment from the analysis fails to capture the fundamental principles and goals of this critical and context-based way of studying language and culture.

176. (B) Clifford Geertz
A seminal work in anthropology argues that culture should be viewed as a complex system of meanings that must be decoded and interpreted. This perspective moved away from searching for universal laws, focusing instead on detailed, descriptive accounts of social life. By treating traditions and behaviors as texts to be read, this approach has had a profound impact on how researchers understand the significance of symbols and rituals in human communities.

177. (B) The prioritization of speech over writing in Western philosophy.
Critical analysis of philosophical traditions often reveals a deep-seated bias towards the spoken word. This preference reflects a belief that speech provides a more direct and true connection to meaning than writing. By exposing this assumption, researchers can challenge the idea of a stable center of truth and open up new ways of understanding how all forms of communication, including written and oral tradition, operate as complex and unstable systems.

178. (C) Statement I is true but Statement II is false.
Psychological models of the mind identify a specific force that represents internalized moral standards and social rules. This part of the psyche acts to control instinctual impulses and ensure behavior aligns with community values. In traditional narratives, characters who challenge authority or break rules typically represent these rebellious drives rather than the controlling force itself. Misidentifying these symbolic roles leads to an incorrect interpretation of the psychological dynamics found in folklore.

179. (A) Both A and R are true and R is the correct explanation of A.
Modern folklore studies emphasize that the significance of a traditional expression is created during the moment it is shared. Because the meaning depends on the interaction between the speaker and the listeners within a specific environment, it is impossible to separate the story from the actual event of telling it. This perspective treats folklore as a dynamic and responsive act of communication, rather than as a fixed and unchanging text.

180. (D) Specific genres are culturally coded as female.
The way that societies organize and value different types of traditional expression is often influenced by social categories. Some forms of storytelling or artistic practice are traditionally associated with certain groups and may be relegated to private or domestic settings. By examining these associations, researchers can reveal how the study and preservation of folklore have historically privileged some voices over others, reflecting the broader power dynamics within a culture.

181. (C) Phatic function
Communication models identify specific functions based on which part of the interaction is being emphasized. One function is concerned with establishing and maintaining the connection between the participants, ensuring that the channel remains open. By using phrases that check for the audience's attention, the performer ensures that the social and physical link is strong enough for the successful exchange of the message, regardless of the actual content of the story.

182. (B) The Oedipal Complex
Universal psychological symbols found in myths worldwide include figures like the guide, the dark aspect of the self, the nurturer, and the courageous protagonist. These recurring motifs provide a shared symbolic language for human experience. Concepts related to specific internal family conflicts and developmental stages belong

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to a different theoretical tradition that focuses on personal repressed desires rather than the collective inherited images common to all people and their cultural traditions.

183. (D) P-3, Q-1, R-2, S-4
Major theoretical frameworks are linked to core ideas that define their methodology for studying language and culture. These include the study of communal equality in rituals, the flexible variation of traditional themes, the philosophical concept of deferred meaning, and the dual nature of signs. Matching these concepts with their respective approaches, such as symbolic functionalism, contextual studies, poststructuralism, and semiotics, provides a comprehensive overview of how folklore and culture are analyzed by researchers.

184. (A) Psychoanalytic interpretation
Traditional narratives are often interpreted as symbolic representations of the hidden forces and processes within the human mind. Elements like a dangerous or unknown setting can stand for the parts of the psyche that are not easily accessible to the conscious self. By decoding these metaphors, researchers aim to uncover the underlying psychological themes and tensions that are expressed through the themes and characters found in myths and folktales around the world.

185. (C) Freud - Dreams as myth-equivalents
Early psychological theories compared the process of creating personal dreams to the development of collective myths. Both were seen as ways to symbolically express repressed desires and internal conflicts that could not be stated directly. This perspective treats traditional narratives as a safe and social outlet for the hidden tensions of the human mind, allowing individuals and cultures to process complex emotional experiences through the familiar medium of the story.

186. (A) Queer Theory
Critical perspectives on identity explore how marginalized groups use folklore to challenge social norms and express their unique experiences. This approach identifies the subversive and performative elements in traditional forms, focusing on how individuals negotiate their positions within a community. By analyzing these creative and often humorous expressions, researchers can reveal the diverse meanings and identities that exist within folklore, pushing back against the idea of a single or stable cultural voice.

187. (D) I, II, and III only
Poststructural psychoanalysis argues that the self is built through identifying with images and that the unconscious mind is structured by language. It also identifies a part of experience that cannot be fully expressed through symbols. While these ideas were developed by building upon earlier work, they did not involve a complete rejection of the original principles. Instead, they refined and expanded those concepts to include the influence of social and linguistic systems.

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188. (B) It values the text in isolation above all else.
Contemporary studies of tradition emphasize that the significance of an expression is tied to its use in real-world social events. This perspective views folklore as a living process that depends on the physical setting, the social situation, and the interaction between the performer and the audience. Any approach that focuses only on the isolated text fails to capture the dynamic and communicative nature of tradition as it actually exists in human communities.

189. (C) Written texts cannot capture oral narrative interaction.
A major change in the study of folklore occurred when researchers realized that the isolated written version of a tale is incomplete. This is because the actual meaning of tradition is produced through the active and spontaneous exchange between a speaker and an audience. By focusing on the moment of performance, scholars can see how folklore is a dynamic and responsive form of communication that cannot be fully preserved on the static page.

190. (D) The tendency to view speech as the center of truth.
Critical analysis of philosophical traditions identifies a persistent bias that treats the spoken word as a more direct and reliable source of meaning than writing. This preference reflects a belief that speech provides a more direct and true connection to meaning than writing. By exposing

this assumption, researchers can challenge the idea of a stable center of truth and explore how all forms of communication, including oral and written tradition, are complex and unstable systems of signs and power relations.

191. (A) IV and V only
Anthropological approaches to culture and tradition have evolved from focusing on practical social needs and biological survival to providing detailed interpretations of symbols and rituals. Key researchers in this field view cultural practices as meaningful texts that can be read to understand a community's worldview. By examining the symbolic significance of social events and transformative processes, these scholars offer a deep and nuanced perspective on the ongoing creation of meaning in human societies.

192. (B) Derrida - Metanarrative
Different critical movements utilize distinct concepts to analyze culture and language. These include the process of creating meaning from available materials, the study of historical networks of thought, and the internal structure of sign systems. Confusing these with the rejection of overarching universal stories, which is characteristic of a different postmodern perspective, leads to a misunderstanding of the unique contributions and goals of the specific theorists in the structural and poststructural traditions.

193. (B) Thick description
Comprehensive analysis of social behavior requires looking beyond the superficial physical act to understand the layers of meaning and the context in which it occurs. This methodology involves providing a rich, detailed account that explains the intentions and cultural significance behind simple actions. By interpreting these complex signals, researchers can gain a deeper understanding of the worldview and the webs of significance that define the social life of any community or group.

194. (A) Societies assign prestige to genres based on associated gender.
The way that different types of traditional expression are valued often reflects the broader social hierarchies of a culture. Some forms of storytelling or art are traditionally linked to specific groups and may be given more or less importance as a result. By examining these associations, researchers can reveal how the study of folklore has historically privileged some voices over others, showing the impact of social categories on the preservation of tradition.

195. (C) Moving from universal structure to multiple unstable meanings.
A fundamental shift occurred when researchers stopped searching for a single, stable foundation for all of human culture and instead began to explore the complexity and instability of meaning. This move away from identifying universal principles led to a focus on how signs are influenced by social power and historical context. This change highlights the plurality of voices and the ongoing process of construction that defines our understanding of any text or tradition.

196. (A) Both Statement I and Statement II are true.
Research into epic traditions challenged the idea that long narratives must be memorized word-for-word. Instead, it was discovered that performers use a flexible system of traditional elements and rhythmic phrases to build their stories during each performance. This work was based on detailed fieldwork in specific regions, providing a new model for understanding how ancient and modern epics are created and sustained within communities that do not rely on written texts.

197. (C) Claude Levi-Strauss
Analyzing myths by identifying deep-seated contrasting pairs reveals the underlying structural logic of a culture's thought. This perspective disregards the chronological order of the plot to focus on the relationships between symbols and themes. By mapping these oppositions, researchers can uncover how societies use narratives to navigate the tensions and contradictions inherent in human experience, showing that meaning is generated through a systematic and relational process of association and difference.

198. (B) Sentence continuation without pause beyond a line end.
The study of oral composition identifies specific techniques that help performers maintain

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the flow and rhythm of long epic poems. One of these involves the way that a thought or sentence carries over from one line to the next without a significant break. By analyzing these patterns, researchers can understand the formal constraints and the creative flexibility involved in the spontaneous construction of traditional narratives in various world cultures and historical periods.

199. (D) Social Functionalism
Examining how a specific narrative outcome reinforces moral standards and social order highlights the practical role of folklore in a community. This perspective treats stories as tools that contribute to the stability and cohesion of the group by promoting shared values and expectations. By focusing on the functional significance of the plot, researchers can see how tradition serves as a mechanism for maintaining social equilibrium and ensuring the continued cooperation of its members.

200. (A) Ferdinand de Saussure
The study of folklore as a communicative act involves several key thinkers who emphasized the importance of the event, the performer, and the audience. These researchers explored how meaning is created during the actual moment of sharing tradition within a social context. Figures who focused on the internal structure of language as a sign system belong to a different tradition that prioritizes abstract rules over the dynamic and creative process of social performance.

201. (C) Judith Butler
A seminal work in contemporary critical theory introduced a new way of understanding identity as something that is constructed through social acts. This perspective argues that what we consider natural is actually the result of a stylized repetition of behaviors and expectations. By challenging the idea of a fixed or biological foundation for identity, this research has had a profound impact on how scholars analyze the representation of social categories in culture and tradition.

202. (A) Gender constructed via a stylized repetition of acts.
Theoretical approaches to identity suggest that our sense of self is not innate but is instead created through ongoing social performance. This process involves the consistent repetition of specific behaviors and signals that align with cultural expectations. By recognizing that identity is a dynamic and constructed phenomenon, researchers can explore how myths, legends, and other traditional forms both reinforce and challenge the norms that govern how people express themselves and relate to others.

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203. (C) Statement I is true but Statement II is false.
Critical perspectives on society reveal the deep connection between the systems of knowledge we use and the social forces that regulate our lives. At the same time, the study of interpretation is an ongoing process that aims to uncover meaning rather than destroy it. While some methodologies challenge the stability of a work, they still prioritize the complex dialectic between understanding the message and explaining its structure within a given historical context.

204. (A) Both A and R are true and R is the correct explanation of A.
Contemporary studies of identity and tradition focus on challenging the assumptions that frame some behaviors and narratives as natural while marginalizing others. This involves deconstructing the rigid binaries used to organize our understanding of desire and social roles. By questioning these heteronormative patterns, researchers can uncover the diverse and often subversive meanings that exist within folklore, highlighting how communities use stories to both reinforce and push back against dominant social norms.

205. (C) It gains autonomy from original authors and situations.
Modern interpretive theory argues that a written or spoken work is not limited by the intentions of the person who created it or the specific event in which it was produced. Instead, the material becomes an independent object that can offer new significance to different readers across time. This perspective treats narratives as open and transformative, emphasizing the ongoing process of understanding as people from different backgrounds engage with and inhabit the world the work opens.

language that communicates complex beliefs and values. This perspective treats objects and arrangements as signals that carry meaning within a society. By decoding these signals, researchers can understand how a community uses its built environment to represent its worldview and social structure, revealing that even non-spoken elements follow the complex rules of symbolic communication and sign production in culture.

237. (C) I, III, and IV only
The formal study of sign systems treats all forms of human expression as parts of a communicative process. This approach moves beyond language to analyze how artifacts, behaviors, and rituals function as signals that follow social rules. Founded on models that explore the relational nature of signs and their objects, this methodology provides a powerful tool for decoding everything from dress and foodways to rituals, revealing the complex systems of sign production that define any culture.

238. (D) Discourse is neutral and free from ideology.
Critical analysis of communication reveals that the way we use language is always influenced by social forces and underlying biases. This perspective suggests that speech and writing are not neutral tools but are instead powerful activities that construct reality and maintain hierarchies. Any claim that systems of communication are objective or free from power relations contradicts the fundamental principles of this critical and context-based way of studying how meaning and social control are produced in society.

239. (A) Shifts in cultural conventions and social discourse.
The meaning of any signal is not permanent but is instead established through social agreement and the ongoing use of signs within a community. Over time, as the values and social dynamics of a culture evolve, the associations connected to specific words or symbols can shift. This highlights the dynamic and constructed nature of communication, showing that meaning is not inherent in the signs themselves but is instead generated and reshaped through the process of history.

240. (B) Ferdinand de Saussure
Linguistic analysis often focuses on the idea that the significance of any element is determined by its relationship to others within the same structure. Instead of having an inherent meaning, a sign is defined by what it is not. This relational perspective highlights how language operates as a self-contained social system where meaning is produced through a network of oppositions and associations, providing a foundation for analyzing culture as a structured system of signs and rules.

241. (B) I, II, III, and V only
Analyzing a communal event as a system of signs involves studying how physical arrangements, clothing, and narratives carry meaning and reflect social power. This approach focuses on the communicative and symbolic aspects of culture, examining how identities and hierarchies are constructed through various forms of expression. Any internal physical processes that do not carry social significance fall outside the scope of this interpretive framework, which prioritizes the study of how significance is produced and shared in society.

242. (A) Foucault - Semiology
Different theoretical traditions offer distinct methodologies for studying culture and communication. These include models of linguistic rules, the logical classification of representations, and the critical analysis of historical networks of thought and power. Confusing these frameworks leads to a flawed understanding of the specific goals and contributions of each theorist. It is essential to correctly identify which scholars emphasize the internal structure of sign systems versus those who focus on how language and knowledge regulate society.

243. (C) Discourse Analysis
Analyzing the specific word choices and linguistic structures in traditional instructions reveals how social authority is asserted through communication. This perspective explores how language is used to establish and maintain roles within a given context, such as a healing or professional setting. By examining these patterns, researchers can uncover the subtle ways that speech is used to regulate behavior and reinforce

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214. (B) Meaning produced via network and endlessly delayed.
A fundamental concept in contemporary criticism suggests that the significance of any sign is determined by how it differs from others in an ongoing system. However, this process never reaches a final or fixed state because understanding is always connected to a potentially infinite chain of other signals. This highlights the instability and complexity of language, showing that any interpretation is only a temporary moment in a continuous and deferred process of meaning production and exchange.

215. (D) Knowledge networks framing specific historical worldviews.
The way we understand the world is not based on objective truth, but is instead shaped by the intellectual and institutional frameworks of a specific time. These structures determine what can be thought, said, and known within a given society. By analyzing these historical networks of thought, researchers can see how our reality is constructed through systems of power and discourse, revealing the underlying rules that govern how information is organized and valued in different eras.

216. (A) III, IV, and V only
Modern critical approaches to culture prioritize the analysis of social power dynamics and the recovery of marginalized perspectives. These methodologies involve questioning the stability of meaning, deconstructing traditional hierarchies, and examining how identities like gender and desire are socially performed and challenged. By focusing on these issues, researchers can reveal the complex ways that tradition is used to both maintain and resist social control, highlighting the diverse and often conflicting voices within any community.

217. (C) Butler - Collective Unconscious
Different theoretical traditions offer distinct explanations for the development of identity and the nature of culture. One perspective highlights the performative nature of social categories, while another focuses on universal, inherited psychological images. Misattributing these core ideas leads to a flawed understanding of the unique goals and methodologies of each researcher. It is essential to correctly identify which frameworks emphasize the constructed nature of the self versus those that prioritize timeless, cross-cultural mental symbols.

218. (A) Postmodern Textual Analysis
Contemporary studies of tradition move away from searching for a single, unified structure and instead embrace the idea that a work contains many different and often conflicting voices. This perspective treats narratives as open and fragmented, revealing how meaning is never complete or stable. By identifying these diverse perspectives, researchers can show how folklore is a complex and polyphonic form of communication that resists any attempt to impose a single, simple interpretation on its themes and characters.

219. (D) Cultural phenomena as texts with ideological assumptions.
Modern critical methodology treats various social practices and artifacts as objects that can be read to understand their underlying biases and power relations. This approach moves beyond simply analyzing written or spoken words to explore how all aspects of culture are constructed through systems of discourse and ideology. By decoding these signals, researchers can uncover the hidden messages and social expectations that are embedded in traditional and contemporary narratives, performances, and everyday social behaviors and interactions.

220. (A) I, II, III
The history of intellectual movements shows a progression from identifying fixed, sequential rules for narratives to exploring the deep relational systems of thought. Eventually, these approaches were followed by a move toward questioning the very stability of meaning and deconstructing traditional hierarchies. This sequence reflects an increasing shift from rigid, universal frameworks toward more fluid and complex ways of understanding the construction of culture, language, and identity, moving away from simple rules toward critical and fragmented interpretations.

221. (D) Statement I is false but Statement II is true.
A fundamental shift in critical theory occurred when researchers moved the focus from the person who created a work to the text itself and

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its reader. This perspective argues that meaning is not fixed by the author's intentions but is instead produced through the complex network of language and social systems. By emphasizing this independence, these approaches highlight the instability of meaning and the active role of the observer in the ongoing process of interpreting cultural narratives.

222. (D) Psychoanalytic Poststructuralism
Contemporary theories that combine psychological insights with linguistic models explore how the human mind and social reality are constructed. This perspective identifies a symbolic system that governs our understanding of the world while also recognizing a part of experience that resists any form of representation. By analyzing how folklore provides a framework for managing these tensions, researchers can uncover the deep connection between the structure of the unconscious and the social order that defines a community.

223. (A) Interpretation is historically situated and subjective.
Contemporary approaches to understanding traditional material recognize that the perspective and background of the researcher influence the final analysis. This process is viewed as an interactive meeting of different historical horizons, where meaning is produced through the engagement between the work and the observer. Instead of searching for a single objective truth, this methodology highlights the ongoing and pluralistic nature of interpretation, showing how our understanding of culture is always shaped by our own specific context.

224. (B) Michel Foucault
Analyzing the relationship between knowledge and social control reveals how the study of folklore can be used to establish and maintain authority. This perspective explores how the systems of speech and writing used to document traditions are embedded in power dynamics, particularly in situations of conflict or colonization. By examining these communicative practices, researchers can see how social hierarchies are produced and reinforced through the regulation of information and the way that certain cultures are represented.

225. (B) Fixity
Critical perspectives on identity and tradition emphasize the fluid and performative nature of social categories, challenging any idea that they are natural or unchanging. These methodologies involve deconstructing the rigid hierarchies and assumptions that marginalize certain voices while prioritizing others. Any focus on the idea of a stable or permanent essence for identity is contrary to the fundamental goals of these transformative analytical frameworks, which highlight the constructed and dynamic process of social and cultural life.

226. (A) Cultural practices and artifacts as meaningful signs.
The formal study of how meaning is produced and shared treats all forms of human expression as parts of a communicative system. This perspective moves beyond language to analyze how objects, behaviors, and rituals function as signals that follow social rules. By decoding these signs, researchers can understand the complex systems of sign production that underlie every aspect of a culture, revealing how a community uses its traditions and artifacts to express and negotiate significance.

227. (C) Ferdinand de Saussure
Linguistic theory distinguishes between the abstract system of rules shared by a community and the individual instances of speech that occur in daily life. This foundational concept highlights that while communication is based on a stable structure, its actual use by people can vary. By identifying this difference, researchers can analyze language as a self-contained social phenomenon, focusing on the internal relationships and the rules that allow for the creation and exchange of meaning in society.

228. (D) Statement I is false but Statement II is true.
Different models of signs offer distinct explanations for how meaning is created and how representations relate to their objects. One perspective highlights that the link between a sign and its meaning is based on social convention rather than a natural connection. Another framework introduces categories where the signal represents its object through visual similarity. Both approaches are essential for understanding the diverse ways that humans use

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symbols, images, and language to communicate complex ideas and beliefs.

229. (A) Both A and R are true and R is the correct explanation of A.
Analyzing the use of language in social settings is crucial for understanding how tradition functions in real-world situations. This perspective explores how communication is influenced by power relations and context, showing how people negotiate their identities and positions through speech. By examining these patterns, researchers can uncover the deep connection between the way we speak and the social order of a community, revealing how folklore is used as a tool for both maintenance and change.

230. (B) A psychological entity of concept and sound-image.
Linguistic signs are viewed as mental constructs that connect a specific concept with a psychological impression of sound. This relationship is not based on any natural or physical link but is instead established through social agreement and cultural convention. By focusing on this internal and psychological nature of communication, researchers can analyze language as a structured system of signs where meaning is generated through the differences and relationships between the various elements within the total system.

231. (D) Symbol
When a physical mark represents a specific social idea through learned convention rather than similarity or direct connection, it functions through cultural agreement. In this case, the relationship between the sign and its meaning must be understood within the specific community that uses it. This highlights the arbitrary but powerful nature of the signs used to communicate status and identity, showing how even non-verbal artifacts like tattoos follow the complex rules of social communication.

232. (A) Decontextualized grammar drills
Analyzing how language is used in society requires considering the social and historical situation in which it occurs. This methodology explores how communication constructs identities and how power dynamics influence the way we speak and organize our world. Any approach that focuses only on abstract rules or decontextualized patterns fails to capture the fundamental principles of this critical and context-based way of studying the relationships between language, society, and the ongoing negotiation of meaning and control.

233. (C) P-3, Q-1, R-4, S-2
Major theoretical frameworks are linked to foundational ideas that define their methodology for studying language and culture. These include the dual nature of signs, the classification of representations like icons and indices, the study of how speech relates to social control, and the emphasis on the aesthetic qualities of communication. Matching these concepts with their respective authors provides a comprehensive overview of the diverse ways that sign systems and their social functions are analyzed by researchers.

234. (A) Discourse Analysis
Analyzing the interactions between different groups reveals how social authority and linguistic dominance are negotiated through communication. This perspective explores how word choices and narrative strategies both reflect and reinforce the power relations within a specific context, such as a professional or traditional setting. By examining these patterns, researchers can uncover the subtle ways that language is used to establish control and determine what is considered legitimate knowledge and practice in a community or institution.

235. (D) Interpretant - The user's understanding of the sign
A specific model of communication identifies three essential parts that work together to produce meaning. This framework includes the signal itself, the thing it represents, and the mental effect or sense created in the mind of the person who observes it. This highlights the active role of the interpreter in the process of meaning production, showing that significance is not fixed but is instead generated through a triadic relationship that connects the sign to its cultural object.

236. (B) Semiotic Approach
The way that physical space and material culture are organized can function as a non-verbal

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251. (B) The sequential arrangement of narrative elements
Syntagmatic structuralism focuses on the linear progression of narrative elements within a folk tale. This approach views the story as a sequential chain of events where one action leads to the next. By analyzing the chronological flow, researchers identify specific functions that govern the story's structure regardless of superficial variations in the plot or characters.

252. (A) Ferdinand de Saussure
Ferdinand de Saussure provides the essential linguistic foundation for structural analysis in folklore studies. His theories regarding the relationship between signifiers and signifieds establish the framework for understanding cultural narratives as systems of signs. This linguistic grounding allows researchers to expand basic structural principles into the analysis of complex narrative forms and their underlying organizational patterns in tradition.

253. (C) As a chain of functions in a chronological progression
The Proppian model interprets narratives as structured sequences composed of specific functions. These functions represent fundamental actions that drive the plot forward in a chronological and predictable manner. By treating the tale as a chain of events, this systematic dissection reveals a universal architectural pattern that remains consistent across diverse cultural expressions and various traditional folk stories.

254. (D) They are governed by a consistent underlying structure
Applying this structural theory demonstrates that many different tales share a common organizational framework. Despite surface-level differences in character names or settings, the core progression of events follows a standardized pattern. This consistency highlights an underlying governing structure that maintains the integrity of folk narratives, allowing for precise comparative analysis of different stories within the same tradition.

255. (C) The strict syntagmatic ordering of core components
The structural stability of folklore depends on the precise sequential arrangement of its foundational elements. This rigid ordering ensures that the narrative maintains its meaning and coherence as it is passed down through generations. By adhering to a specific chronological flow, traditional stories preserve a universal architectural pattern that transcends individual cultural variations and maintains the narrative's internal logic.

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256. (B) The hidden conceptual frameworks organizing narratives
Paradigmatic structuralism aims to identify the underlying conceptual frameworks that organize cultural myths and legends. Instead of focusing on the plot, this method seeks to reveal the mental structures and symbolic relationships that give a narrative its meaning. It investigates how human thought is organized through contrasting ideas, providing a deeper understanding of the collective cultural psyche.

257. (D) Relationships outside chronological time
A paradigmatic approach examines relationships between elements that exist outside of a linear timeframe. While other methods focus on sequential plot development, this perspective analyzes how elements relate to one another as part of a larger symbolic system. It prioritizes the structural connections between concepts rather than the chronological progression of events described in a specific traditional story.

258. (A) Deep-seated binary oppositions structuring human thought
The Straussian model focuses on identifying fundamental binary oppositions that structure human thought and cultural expression. By mapping these contrasting pairs, researchers can decode the deep-seated conceptual frameworks within a myth. This method reveals how narratives mediate contradictions between opposing forces, such as life and death, helping to organize social reality and provide a logical cognitive model.

259. (C) Roman Jacobson
Roman Jacobson's linguistic theories are integrated to analyze how contrasting elements

the expectations of the group, showing the deep connection between language, control, and the social order.

244. (D) No natural connection between signifier and signified.
A fundamental principle of linguistic theory suggests that the link between a word and the concept it represents is not based on any inherent or physical relationship. Instead, this connection is established through cultural convention and social agreement. This highlights that meaning is generated through a relational system of differences rather than through a direct correspondence between sounds and things, allowing for the vast flexibility and complexity of human languages and the various symbolic systems they use to communicate.

245. (C) View objects as icons, indices, or symbols.
Applying a specific logical model to physical artifacts changed the way researchers analyze non-verbal communication. This approach allows scholars to categorize objects based on how they relate to the things they represent, such as through visual similarity, direct physical connection, or learned social agreement. By decoding these signals, researchers can understand how communities use their material culture to convey complex meanings and values, revealing the symbolic depth and the structured nature of communication beyond the spoken word.

246. (C) Statement I is true but Statement II is false.
Analyzing culture as a vast communicative process allows for the study of many different forms of expression as meaningful signs. This approach recognizes that every aspect of social life can carry significance. However, any methodology that explores the use of language must look beyond simple rules to consider the context and social impact of communication. Claiming that the focus is only on formal patterns contradicts the fundamental principles of these critical and context-based ways of studying tradition.

247. (D) Charles S. Peirce
Interpreting signs based on their visual similarity to an object is a key part of a specific triadic model of communication. This approach allows researchers to analyze how images and symbols reproduce the physical features of the things they portray to create a clear and recognizable meaning. By identifying these types of connections, one can reveal the logical processes that underlie representation in various mediums, providing a powerful tool for decoding the symbolic language of art, media, and tradition.

248. (A) Poststructuralism argues sign relationships are unstable.
Contemporary critical perspectives build upon earlier models of signs while challenging the idea that the relationships between signals and meanings are fixed or stable. Instead, these theories suggest that understanding is always shifting and influenced by social power and historical context. By exploring these internal tensions and hidden assumptions, researchers can show how meaning is never complete or permanent, leading to a more nuanced and critical understanding of how all forms of communication and culture are constructed over time.

249. (C) Discourse Analysis
Analyzing the patterns of speech and silence in traditional stories reveals the underlying social dynamics and power relations within a community. This perspective explores how certain voices are systematically included or excluded to maintain a particular worldview or social order. By examining these communicative practices, researchers can uncover the deep-seated biases and expectations that influence the creation and use of folklore, showing how language is used to construct identities and regulate social standing through the themes and characters of tradition.

250. (A) Milman Parry
The study of how meaning is produced and shared through signs involves several key thinkers who developed models of linguistic structure, logical representation, and the critical analysis of power and discourse. These researchers provided the essential tools for understanding how culture functions as a communicative system. Figures who focused on the specific techniques of spontaneous composition in oral traditions belong to a different tradition that prioritizes the mechanics of performance and memory over the formal study of sign systems.

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This perspective allows researchers to look beyond individual psychology to identify common themes and symbols that appear in the folklore of many different societies and time periods.

268. (A) Universal archetypes
Jungian analysis focuses on identifying universal archetypes within traditional narratives. These archetypes are recurring patterns or symbols that reside in the collective unconscious and appear across diverse cultures. By recognizing these universal elements, scholars can understand the deep-rooted psychological mechanisms that sustain folklore traditions and provide a sense of shared human experience through stories and mythic characters.

269. (C) To examine the linguistic and structural formation of the unconscious
Jacques Lacan's theory is used to examine the linguistic and structural formation of the unconscious within a text. This approach focuses on how language shapes psychological processes and how the unconscious is structured like a language. By applying these concepts to folklore, researchers can analyze the way traditional narratives reflect the complex relationship between linguistic structures and the human psyche.

270. (D) To unearth rooted psychological mechanisms and collective mental structures
Combining the methodologies of Freud, Jung, and Lacan establishes a robust psychological approach to folklore. This multifaceted strategy aims to unearth the deeply rooted mental structures and collective psychological mechanisms that drive tradition. By integrating these perspectives, researchers can provide a comprehensive understanding of how individual anxieties and universal patterns intersect to create and maintain enduring cultural narratives across societies.

271. (C) As a dynamic event where meaning is actively generated
Contextual approaches view storytelling as a dynamic event rather than a static piece of literature. Meaning is not fixed within the words of the story but is actively generated through the live interaction between the performer and the audience. This perspective emphasizes that folklore is an ongoing communicative process that depends heavily on the specific environment and situational context.

272. (B) The linguistic and communicative models of Roman Jacobson
The linguistic and communicative models of Roman Jacobson provide the necessary framework to analyze the interaction between a performer and their audience. These models allow for a precise deconstruction of the storytelling event as a communicative act. By focusing on how messages are sent and received, researchers can understand how the dynamics of the performance influence the traditional narrative's meaning.

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273. (D) Sender, receiver, message, and context
Communicative models isolate essential elements such as the sender, receiver, message, and context to analyze a storytelling occasion. Identifying these components helps researchers understand the specific variables that shape the delivery of a narrative. This systematic approach reveals how the relationship between the participants and their environment influences the meaning and reception of folklore within a particular performative setting.

274. (A) A folktale cannot be fully understood in isolation from its performative setting
A core principle of contextual approaches is that traditional narratives cannot be fully understood without considering their performative settings. The meaning of a folktale is inseparable from the live occasion in which it is told. By analyzing the storytelling session as a whole, researchers capture the emergent qualities that distinguish folklore from fixed literary texts and other recorded documents.

275. (C) An ongoing communicative action
Performative variables such as intonation and audience feedback demonstrate that folklore is an ongoing communicative action. These elements show that a story is not a rigid artifact but a flexible process shaped by the immediate context of its delivery. This realization underscores the importance of studying the situational factors that influence how traditional narratives are experienced and understood by communities.

function within a broader cultural and symbolic system. His concepts help explain the relationships between different signs and their roles in communicating complex meanings. This integration allows scholars to understand the structural logic of folklore as a sophisticated architectural model reflecting the organization of human thought and society.

260. (A) The structural relationship between conceptual binaries
Under a paradigmatic framework, the essential meaning of a myth resides in the relationship between conceptual binaries rather than the plot itself. These structural oppositions provide a way for societies to process fundamental contradictions and organize their understanding of the world. The myth acts as a logical tool that mediates these contrasts, serving as a model for cultural cognition.

261. (D) Bronislaw Malinowski, Radcliffe-Brown, and Emile Durkheim
Bronislaw Malinowski, Radcliffe-Brown, and Emile Durkheim established the foundation for understanding how traditions support social structures. Their work focuses on the utilitarian functions of rituals and stories, examining how they satisfy basic human needs and reinforce group solidarity. This approach views folk practices as essential mechanisms that preserve the stability and integrity of a community over time.

262. (B) Its restricted focus on purely structural preservation
The transition from social functionalism occurs when the analysis moves beyond simply looking at how practices preserve social structures. Scholars recognize that focusing only on utilitarian functions may overlook the deeper layers of meaning. By addressing this limitation, researchers can explore the complex symbolic communications and interpretations that give rituals and narratives their profound significance within a specific culture.

263. (C) Clifford Geertz and Victor Turner
Clifford Geertz and Victor Turner provide the theoretical frameworks necessary for interpreting cultural meaning within folklore studies. Their approach shifts the focus from social maintenance to understanding rituals as complex systems of symbols. By applying these perspectives, researchers can decode how community performances communicate significance and manage important transitional phases of human experience within their unique cultural contexts.

264. (D) As complex webs of symbols communicating cultural significance
Symbolic functionalists interpret rituals as intricate webs of symbols that convey profound cultural significance. These practices are seen as more than just tools for maintaining order; they are communicative acts that express deep-seated values and beliefs. This perspective allows scholars to explore how communities use symbolic language to navigate transitions and articulate their understanding of the human experience.

265. (A) Symbolic communication
The evolution of functional approaches in folklore studies marks a significant shift from analyzing utilitarian cohesion to exploring symbolic communication. This development allows for a more nuanced understanding of traditional practices. While early theories focused on social stability, later frameworks emphasize how symbols within rituals and stories convey meaning, reflecting the complex intellectual and emotional life of a community.

266. (B) As manifestations of repressed desires and unconscious anxieties
Freud's psychoanalytic theories interpret mythic symbols as expressions of the human psyche's hidden aspects. Folklore serves as a medium through which repressed desires and unconscious anxieties are manifested in symbolic form. By analyzing these narratives, researchers can uncover the underlying psychological tensions and drives that influence the creation and continuation of traditional stories across different cultural contexts.

267. (B) Carl J. Jung
Carl J. Jung developed the foundational work for analyzing narratives as expressions of the collective unconscious. His approach suggests that folk traditions contain shared mental structures that belong to humanity as a whole.

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206. (D) The unattainable object of desire.
Traditional hero quests can be interpreted through a psychological lens as a symbolic search for a sense of completeness that can never be fully realized. This perspective suggests that the protagonist's journey represents the constant movement of human desire, which is always focused on something that remains just out of reach. By analyzing these themes, researchers can uncover how folklore reflects the internal tensions and the search for identity that are fundamental to the human psyche.

207. (A) There is only one single correct interpretation of a text.
Contemporary approaches to interpretation emphasize that meaning is produced through the meeting of a work and its reader. This process is influenced by the historical context and the unique perspective of the person doing the analysis, making it an ongoing and pluralistic activity. Any claim that there is a single objective truth to be discovered contradicts the fundamental principle that understanding is always situated and subject to change over time and across different cultures.

208. (B) P-2, Q-3, R-4, S-1
Modern critical and psychological thought is built on several landmark studies and ideas regarding language, power, and identity. These include the history of social regulation, the critique of traditional hierarchies in writing, the dialectic of time and storytelling, and the view of the mind as a system of signs. Matching these works and concepts with their authors provides a clear overview of the diverse and complex theories that inform the study of culture and tradition today.

209. (B) Michel Foucault
Analyzing modern stories about monitoring and control reveals how traditional themes adapt to contemporary anxieties regarding institutional authority. This perspective explores how society is organized through diffuse networks of surveillance that influence behavior and identity. By using these theories to decode folklore, researchers can uncover the ways that narratives reflect and reinforce the power dynamics of a community, showing how individuals navigate a world where they are constantly subject to social and professional scrutiny.

210. (A) Queer Theory - Deconstructs heteronormative binaries.
Contemporary perspectives on identity focus on challenging the rigid categories and hierarchies used to organize our understanding of social roles and desire. This involves identifying the ways that tradition reinforces certain norms and exploring how these can be disrupted and questioned. By highlighting the fluid and constructed nature of identity, researchers can recover marginalized voices and show the diverse and often subversive meanings that exist within the themes and performances found in various folk traditions.

211. (C) Foucault's theory of Discourse and Power
The way that traditions are used to regulate behavior and enforce social standards reveals the connection between language and institutional control. This perspective explores how the stories a community tells about itself can serve to discipline and normalize specific ways of being while marginalizing others. By analyzing these communicative practices, researchers can see how power is exercised through the creation and use of folklore to maintain the social order and the expectations of the group.

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212. (D) I, II, and III only
The study of tradition often reveals how social categories influence the way different types of expression are valued and preserved. Some forms of storytelling have historically been associated with domestic settings and may be given less prestige than those associated with more public or epic performances. By identifying these patterns, researchers can work to validate marginalized voices and show how gender is an essential factor in determining the classification and status of genres within a community.

213. (C) Language is a stable and transparent medium.
Critical philosophical analysis challenges the idea that communication is simple or objective. Instead, it views language as a complex and often contradictory system that works to subvert its own apparent meaning. By identifying the internal tensions and hidden assumptions in a work, researchers can show how understanding is never complete and how truth is always deferred. Any claim that signs are stable or easily accessible contradicts the fundamental principles of this critical and deconstructive methodology.

276. (A) Oral Formulaic Theory
Oral Formulaic Theory, often referred to as the Parry Lord Theory, is the primary framework used to understand the delivery of lengthy oral epics. It explains how performers can narrate complex, extensive stories without the use of written scripts or rote memorization. This methodology focuses on the cognitive and mechanical strategies that allow for the successful preservation of oral traditions.

277. (D) By using formulas and patterns for rapid composition
According to the Parry Lord Theory, performers of oral epics utilize traditional formulas and thematic patterns to compose narratives during a live performance. This method relies on a specialized poetic language rather than exact memorization of a fixed text. This approach enables the rapid and fluid construction of long stories, ensuring the structural stability of the tradition while allowing for adaptability.

278. (B) Lauri Honko
Lauri Honko's concept of multiforms is used to address the variations that occur between different performances of the same oral epic. This theoretical addition helps explain how a single narrative idea can be expressed in various ways. By focusing on these flexible forms, researchers can understand how performers adapt traditional material to fit the specific needs and context of each performance.

279. (C) How a single narrative idea manifests in multiple, flexible forms
The concept of multiforms explains how a central narrative idea can manifest in multiple, flexible versions. This perspective allows researchers to account for the fluidity of oral traditions, where stories are not fixed but change slightly with each telling. It highlights how performers use a set of traditional elements to create unique but related expressions of the same underlying story.

280. (D) The dynamic expression of these narratives
While the Parry Lord Theory focuses on the technical mechanics of composing oral poetry, the study of multiforms addresses the dynamic expression of these narratives. This distinction allows scholars to explore both the structural foundation of the epic and its flexible delivery. Together, these frameworks provide a comprehensive view of the cognitive strategies used by poets to maintain and adapt traditions.

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281. (A) To challenge traditional, fixed interpretations of collected narratives
Poststructural and postmodern approaches are utilized to challenge the idea that collected narratives have single, fixed meanings. This methodology argues against objective interpretations, suggesting instead that the meaning of folklore is fluid and open to change. By adopting this perspective, researchers can move away from rigid structural rules and explore the complex, shifting nature of traditional texts in various contexts.

282. (B) The fluid nature of text and textuality
The application of new hermeneutics focuses on the fluid nature of text and textuality. This concept suggests that folklore should not be seen as a closed entity with a determined meaning. Instead, it emphasizes how the interpretation of a story can change depending on the reader or the specific historical context, highlighting the endless potential for generating new meanings.

283. (B) As an open network of signifiers
Textual analysis within this framework views the folklore text as an open network of signifiers rather than a closed document. This perspective suggests that narratives contain multiple layers of meaning that are not restricted by the author's intent or historical origins. This approach allows researchers to explore the surplus of meaning and the complex linguistic instability inherent in traditional stories.

284. (A) Paul Ricoeur
Paul Ricoeur's theories of interpretation suggest that the meaning of a text is continuously generated through the interaction between the text and the reader. This perspective emphasizes that folklore does not have a static, inherent message. Instead, meaning is an active process that occurs during the act of reading or interpreting, allowing traditional stories to remain relevant across different generations.

285. (C) The shift away from rigid structuralism
Situating these methodologies within their historical milieu reveals a significant intellectual

shift away from rigid structuralism. This transition marks a move from seeking definitive, universal rules toward a focus on the instability and fluidity of meaning. By understanding this shift, scholars can better appreciate how contemporary folklore studies embrace complex theories of textuality and the continuous reinterpretation of traditional narratives.

286. (D) To expose contradictions and hierarchies in the tales
Deconstruction is used to expose the inherent contradictions and unstable hierarchies within traditional tales. This approach involves dismantling the structural logic of a text to reveal how it subverts its own apparent meaning. By applying this theory, researchers can challenge accepted structural interpretations and demonstrate that folklore narratives often contain conflicting messages and do not provide a single, universal truth.

287. (C) Jacques Derrida
Jacques Derrida's foundational theories are applied to dismantle the binary oppositions that were established by earlier structuralist approaches. His work shows how these contrasting pairs are often unstable and how the text can undermine the very logic it seems to follow. This perspective allows researchers to critique fixed structural interpretations and uncover the linguistic instability present within canonical folk narratives.

288. (B) To explore the fragmented nature of the subject within the discourse
Jacques Lacan's framework is utilized in postmodern analysis to explore how the subject is fragmented within the discourse of the narrative. This approach examines the role of language in forming the unconscious and the individual's identity. By applying these concepts, researchers can understand how folklore reflects the complexities of human subjectivity and the linguistic structures that shape our perceptions.

289. (D) Foucault
Michel Foucault's theories are applied to analyze how institutional power influences the production and marginalization of specific types of folklore knowledge. This approach examines the intersection of language and power, revealing how certain narratives are prioritized while others are excluded. By using this framework, researchers can understand the political and social forces that shape the collection and study of traditions.

290. (A) A complex site of linguistic instability and power struggles
The conclusion of this postmodern analysis shows that traditional folklore consists of complex sites where linguistic instability and power struggles occur. Rather than reflecting a fixed or universal truth, these narratives are shaped by conflicting forces and social structures. This finding thoroughly challenges previous approaches that attempted to establish definitive and unchanging rules for understanding the function and meaning of traditions.

291. (C) How they historically enforce normative gender roles
The researcher examines how the structural conventions of specific folklore genres work to enforce normative gender roles. This study focuses on the historical relationship between the rules of a genre and the portrayal of gender. By investigating these conventions, scholars can identify how traditional stories have traditionally functioned to uphold societal expectations regarding the behavior and identities of men and women.

292. (A) Feminism and Gender Perspectives
Feminism and gender perspectives are applied to decode how marginalization and stereotyping are embedded within folk narratives. These viewpoints allow researchers to analyze the ways in which traditional stories can perpetuate unequal power dynamics. By utilizing these perspectives, the study reveals how gendered expectations are constructed and maintained through the specific structural and thematic rules of various folklore genres.

293. (D) They are relegated to passive roles
Under the generic rules of traditional fairy tales, female protagonists are frequently relegated to passive roles. Their actions and outcomes are often determined by structural conventions that prioritize certain gendered behaviors. This analysis highlights how the traditional requirements of the genre can limit the

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representation of female characters, reinforcing historical paradigms that marginalize women's agency within the context of these narratives.

294. (B) To disrupt heteronormative assumptions in folklore scholarship
Queer theory is incorporated into the study of fairy tales to disrupt the heteronormative assumptions that have long dominated folklore scholarship. This framework allows researchers to identify subversive subtexts and fluid identities that challenge standard classifications. By applying these concepts, scholars can uncover alternative meanings and representations within traditional texts that resist conventional understandings of gender and sexual identity.

295. (C) Reimagining the representation of marginalized groups in folk culture
The combination of feminism, gender perspectives, and queer theory provides essential tools for reimagining how marginalized groups are represented in folk culture. These frameworks expose the ways traditional narratives construct identity and enforce social norms. By utilizing these methodologies, researchers can subvert historical paradigms and offer new ways of interpreting folklore that celebrate diversity and challenge existing structures of exclusion.

296. (D) As complex systems of communication
A semiotic approach treats cultural artifacts and traditional practices as complex systems of communication rather than just physical objects. This perspective emphasizes that every element of material culture functions as a sign that carries meaning within a community. By analyzing these systems, researchers can decode the messages and values that traditional items communicate, viewing folklore as a profound and layered semiotic text.

297. (A) Ferdinand de Saussure
Ferdinand de Saussure's foundational theories on sign systems are applied alongside those of Charles S. Pierce to decode traditional culture. Saussure's work provides a model for understanding the arbitrary relationship between the signifier and the signified. Together, these theoretical perspectives allow researchers to analyze folklore as a structured system of signs, facilitating a deeper understanding of how meanings are communicated.

298. (B) The dyadic model of the signifier and signified
Ferdinand de Saussure's dyadic model of the signifier and signified is used to understand how folk objects convey meaning. This model explains how a physical object or sound is associated with a specific concept in a way that is often arbitrary but socially agreed upon. Applying this framework reveals how everyday items in traditional societies function as signs within a culture.

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299. (B) As icons, indexes, and symbols
According to Charles S. Pierce's triadic model, cultural artifacts are categorized into icons, indexes, and symbols. This classification provides a nuanced way to understand how different types of signs function. Icons resemble what they represent, indexes are physically or causally connected to their objects, and symbols rely on social conventions. This categorization helps scholars analyze the diverse ways folklore communicates meaning.

300. (A) To examine how signs operate in cultural conversations
Perspectives on discourse analysis are integrated to examine how cultural signs operate collectively within broader conversations. This approach goes beyond individual signs to look at the underlying rules governing their production and interpretation. By using this method, researchers can understand how the diverse elements of folklore function together as a coherent system of communication within the landscape of traditional societies.

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List II: (Action)
1. Detachment from an earlier social status
2. Crossing a physical or symbolic boundary
3. Re-entering society with a new status
4. An ambiguous, threshold state

(A) P-1, Q-4, R-3, S-2
(B) P-4, Q-1, R-2, S-3
(C) P-2, Q-3, R-1, S-4
(D) P-1, Q-2, R-3, S-4

55. Which characteristic is NOT associated with the liminal phase of a rite of passage?
(A) Pervasive social ambiguity
(B) State of in-betweenness
(C) Sense of group communitas
(D) High status and hierarchy

56. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Victor Turner heavily emphasized the liminal phase of rites of passage.
Reason (R): He believed liminality represents a period of structureless and egalitarian bonding.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

57. Identify the correct statement regarding Turner's concept of "Communitas."
(A) A highly stratified social structure
(B) Process restricted to separation phase
(C) Unstructured, egalitarian bonding
(D) Methods for reinforcing hierarchies

58. Which of the following is NOT a stage in Victor Turner's Social Drama?
(A) Alignment of social structure
(B) Initial social breach
(C) Escalation of crisis
(D) Public redressive action

59. What is the effect of the "incorporation" phase in van Gennep's model?
(A) Individual is permanently cast out
(B) Individual remains in liminal phase
(C) Individual loses cultural memory
(D) Return with new rights and obligations

60. Identify the correct pair regarding Rites of Passage.
(A) Separation phase - Preliminal
(B) Incorporation - Postliminal
(C) Transition phase - Liminality
(D) Liminality - State of margin

61. Who expanded upon van Gennep's concept of liminality to develop the theory of communitas and social drama?
(A) Erving Goffman
(B) Richard Bauman
(C) Victor Turner
(D) Dell Hymes

62. Consider the following types of communitas proposed by Victor Turner:
I. Existential/Spontaneous communitas
II. Normative communitas
III. Ideological communitas
IV. Biological communitas
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

63. Read the given statements and select the correct option.
Statement I: Van Gennep observed that life crises such as birth, marriage, and death are universally marked by ceremonies.
Statement II: These ceremonies lack any structured sequence.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

64. Match List I with List II and select the correct option.
List I: (Turner's Concept)
P. Breach
Q. Crisis
R. Redressive Action
S. Reintegration
List II: (Description)

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II. Encounter
III. Mutual focus of attention
IV. Departure
(A) I, III, II, IV
(B) I, II, III, IV
(C) II, I, IV, III
(D) III, II, I, IV

9. What is the primary cause of role distancing in Goffman's theory of performance?
(A) Total identification with a social role
(B) Biological incapacity to perform tasks
(C) Desire to show separation from a role
(D) Absence of any audience for the behavior

10. Identify the incorrect pair of scholar and their key concept.
(A) Clifford Geertz - Restored Behavior
(B) Milton Singer - Great Tradition
(C) Erving Goffman - Backstage
(D) Victor Turner - Social Drama

11. What term did Clifford Geertz use to describe the detailed analysis of symbolic cultural acts?
(A) Thin description
(B) Cultural materialism
(C) Structural functionalism
(D) Thick description

12. Consider the following aspects of Geertz's analysis of the Balinese cockfight:
I. It is a simulation of the social matrix.
II. It represents deep play.
III. It strictly determines social status.
IV. It uses symbols to express emotion.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

13. Read the given statements and select the correct option.
Statement I: Deep play involves stakes so high that it is irrational for men to engage in it.
Statement II: Geertz argued that deep play lacks any cultural or symbolic meaning.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

14. Match List I with List II and select the correct option.
List I: (Key Phrase)
P. Deep Play
Q. Presentation of Self
R. Ethnography of Speaking
S. Rites of Passage
List II: (Scholar)
1. Arnold van Gennep
2. Dell Hymes
3. Clifford Geertz
4. Erving Goffman
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

15. Which of the following is NOT an element of culture as defined by Geertz?
(A) Inherited biological traits
(B) Publicly shared symbols
(C) Webs of significance
(D) Interpretive search for meaning

16. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Geertz viewed culture as public because meaning is public.
Reason (R): Cultural symbols only exist within the individual psychological subconscious.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

17. Identify the correct statement about Singer's study of cultural performance.
(A) He studied performances exclusively in Western societies.
(B) He observed cultural performances in Madras.
(C) He rejected the concept of the Great Tradition.
(D) He believed performances have no link to

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Answer the question by selecting the appropriate option.
Assertion (A): Goffman suggests that when a performance fails, social disruption occurs.
Reason (R): The audience relies on the performance to understand the social reality and their appropriate role.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

37. Identify the correct statement regarding Geertz's study of the Balinese cockfight.
(A) It is purely an economic transaction
(B) It is an uninfluenced biological drive
(C) It is a text about social hierarchy
(D) It was rejected by the local population

38. Arrange the phases of Singer's observation of cultural performances:
I. Identifying the specific cultural event
II. Observing the media and themes
III. Analyzing the interaction of Great and Little traditions
IV. Formulating the concept of cultural performance
(A) I, II, III, IV
(B) II, III, I, IV
(C) I, III, II, IV
(D) IV, I, II, III

39. In Goffman's theory, what causes "performance disruption"?
(A) Alignment between front and backstage
(B) The audience applauding very loudly
(C) Following the cultural script closely
(D) Backstage behavior leaking to the front

40. Identify the correct pair regarding Geertz's framework.
(A) Wink vs Twitch - Distinction between biological act and symbolic gesture
(B) Balinese Cockfight - Example of shallow play
(C) Web of significance - Biological determinism
(D) Interpretive anthropology - Focus on strict laws of behavior

41. According to Goffman, "sign-vehicles" are used by performers to:
(A) Hide their current physical location
(B) Move physically between stages
(C) Convey information about themselves
(D) Avoid having to interact with others

42. Consider the following features of Singer's cultural performances:
I. Cultural media
II. Cultural themes
III. Cultural specialists
IV. Biological inheritance
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

43. Read the given statements and select the correct option.
Statement I: Goffman believed individuals possess a core, unchanging self that is independent of any social performance.
Statement II: In dramaturgy, the "self" is viewed as a product of the performance rather than its cause.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

44. Match List I with List II and select the correct option.
List I: (Goffman's Term)
P. Given off
Q. Given
R. Idealization
S. Mystification
List II: (Meaning)
1. Intentional communication
2. Unintentional cues
3. Maintaining social distance
4. Performing to cultural norms
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-3, R-1, S-4

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(C) A is true but R is false.
(D) A is false but R is true.

27. Identify the correct statement about Erving Goffman's concept of teams.
(A) A group consisting of the audience members
(B) Groups trying to destroy their own members
(C) Groups existing only in backstage regions
(D) Groups maintaining a definition of a situation

28. Chronologically arrange the scholars based on the publication of their prominent works (earliest to latest):
I. Arnold van Gennep
II. Erving Goffman
III. Clifford Geertz
IV. Dell Hymes
(A) I, II, III, IV
(B) I, III, II, IV
(C) II, I, IV, III
(D) III, II, I, IV

29. What is a direct effect of successful impression management according to Goffman?
(A) The audience violently rejects the performer.
(B) The backstage is fully revealed to the public.
(C) The performer achieves the desired social response.
(D) The performance completely breaks down.

30. Identify the incorrect pair regarding Goffman's concepts.
(A) Front - Standardized expressive equipment
(B) Setting - Physical layout of the performance
(C) Personal front - Items identified with the performer
(D) Backstage - Space for dropping formal character

31. Which of the following best defines "Thick Description" in Geertz's methodology?
(A) Interpreting context and cultural meaning
(B) Describing the literal physical movement
(C) Developing quantitative and statistical models
(D) Recording events without adding interpretation

32. Consider the following features of Geertz's interpretive anthropology:
I. It is semiotic.
II. It views culture as a text.
III. It relies entirely on quantitative surveys.
IV. It seeks to decode public symbols.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

33. Read the given statements and select the correct option.
Statement I: Goffman's dramaturgical model emphasizes the spontaneous and unstructured nature of all human interaction.
Statement II: Goffman views social life as carefully scripted theatrical performances.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

34. Match List I with List II and select the correct option.
List I: (Concept)
P. Goffman's Front Stage
Q. Goffman's Back Stage
R. Geertz's Thick Description
S. Singer's Cultural Performance
List II: (Analogy)
1. Rehearsal room
2. Interpreting a literary text
3. A distinct cultural unit like a play
4. The main theater stage
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-4, R-3, S-2
(C) P-3, Q-2, R-1, S-4
(D) P-2, Q-3, R-4, S-1

35. Which phenomenon serves as a negative example (exception) of Singer's cultural performance?
(A) A traditional wedding ceremony
(B) A public recitation of a religious text
(C) An individual's private, silent daydreaming
(D) A classical dance recital

36. The following question consists of two statements — Assertion (A) and Reason (R).

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CHAPTER 06
Folklife and Cultural Performances

1. Which scholar introduced the dramaturgical approach to analyzing social life as a performance?
(A) Clifford Geertz
(B) Erving Goffman
(C) Milton Singer
(D) Victor Turner

2. Consider the following elements of Goffman's performance theory:
I. Front stage
II. Backstage
III. Liminality
IV. Impression management
Which of the above represent Goffman's concepts?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

3. Read the given statements and select the correct option.
Statement I: Erving Goffman argued that individuals continuously perform to manage impressions.
Statement II: This impression management exclusively occurs in the backstage area.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

4. Match List I with List II and select the correct option.
List I: (Concept)
P. Thick Description
Q. Cultural Performance
R. Dramaturgy
S. Communitas
List II: (Scholar)
1. Milton Singer
2. Clifford Geertz
3. Victor Turner
4. Erving Goffman
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

5. Which of the following is NOT a characteristic of Goffman's concept of the front stage?
(A) Use of expressive equipment
(B) Maintenance of social norms
(C) Dropping of the formal role
(D) Intentional impression management

6. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Goffman's backstage is crucial for social performers.
Reason (R): It provides a space where performers can step out of character and relax.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

7. Identify the correct statement regarding Clifford Geertz's approach to culture.
(A) Culture is a biological instinct.
(B) Culture is best understood through statistical analysis.
(C) Culture operates primarily in the biological realm.
(D) Culture is an ensemble of texts to be interpreted.

8. Arrange the progression of Erving Goffman's interaction ritual chronologically:
I. Copresence

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45. Which of the following is an exception to the definition of "Culture as Performance"?
(A) Viewing culture as an active process
(B) Viewing culture through enacted events
(C) Viewing culture as static history only
(D) Viewing culture as expressive behavior

46. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Geertz rejected the idea that culture can be studied like an experimental science.
Reason (R): He believed culture requires an interpretive search for meaning.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

47. Identify the correct statement about Milton Singer.
(A) He developed the concept of cultural performance while studying in India.
(B) He focused his fieldwork primarily on indigenous tribes in America.
(C) He argued that cultural performances only exist in primitive societies.
(D) He rejected all concepts proposed by Robert Redfield.

48. Arrange the components of a social drama according to Victor Turner chronologically:
I. Breach
II. Crisis
III. Redressive action
IV. Reintegration or Schism
(A) I, II, III, IV
(B) II, I, III, IV
(C) III, I, II, IV
(D) I, III, II, IV

49. In Geertz's view, what is the effect of thick description on ethnographic research?
(A) Reducing cultures to biological drives
(B) Grasping actor's contextual meaning
(C) Substituting qualitative for quantitative
(D) Invalidating concepts of symbolism

50. Identify the incorrect pair of Goffman's performative zones.
(A) Off-stage - Performer meets the audience
(B) Front stage - Where formal performance occurs
(C) Backstage - Where performance illusions drop
(D) Setting - The physical backdrop for the event

51. Arnold van Gennep is most famous for identifying the structure of which cultural phenomenon?
(A) Thick description
(B) Verbal art
(C) Rites of passage
(D) Dramaturgy

52. Consider the following three phases of rites of passage identified by Arnold van Gennep:
I. Separation (Preliminal)
II. Transition (Liminal)
III. Incorporation (Postliminal)
IV. Rejection (Anti-liminal)
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

53. Read the given statements and select the correct option.
Statement I: Territorial rites, according to van Gennep, involve physically crossing a boundary or threshold.
Statement II: Crossing a territorial boundary is purely geographic and carries no social or ritual significance.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

54. Match List I with List II and select the correct option.
List I: (Rite of Passage Phase)
P. Separation
Q. Transition
R. Incorporation
S. Territorial Rite

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religious tradition.

18. Arrange the sequence of Geertz's interpretive process:
I. Observing physical behavior
II. Contextualizing the behavior
III. Uncovering symbolic meaning
IV. Writing the thick description
(A) I, II, III, IV
(B) II, I, IV, III
(C) I, III, II, IV
(D) III, I, II, IV

19. According to Singer, what is a major effect of cultural performances on urbanization?
(A) They cause the complete destruction of the Little Tradition.
(B) They eliminate the need for oral traditions.
(C) They help adapt traditional culture to modern urban settings.
(D) They isolate urban dwellers from their cultural roots.

20. Identify the incorrect pair regarding performance concepts.
(A) Impression Management - Goffman
(B) Balinese Cockfight - Geertz
(C) Great and Little Traditions - Singer
(D) Ethnography of Speaking - Schechner

21. Milton Singer developed his framework of cultural performance based on the concepts of which anthropologist?
(A) Franz Boas
(B) Bronislaw Malinowski
(C) Robert Redfield
(D) Claude Levi-Strauss

22. Consider the following elements Singer included in cultural performances:
I. A defined program
II. A specific audience
III. A designated place
IV. Complete spontaneous randomness
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

23. Read the given statements and select the correct option.
Statement I: Singer believed cultural performances were the elementary units of culture.
Statement II: Singer stated that cultural performances only encompass classical arts, excluding folk arts.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

24. Match List I with List II and select the correct option.
List I: (Term)
P. Cultural Performance
Q. Great Tradition
R. Little Tradition
S. Sanskritization
List II: (Definition)
1. Folk or village culture
2. Formal, textual traditions
3. Discrete unit of cultural observation
4. Upward social mobility process
(A) P-3, Q-2, R-1, S-4
(B) P-1, Q-3, R-2, S-4
(C) P-4, Q-1, R-3, S-2
(D) P-2, Q-4, R-1, S-3

25. Which element is an exception to Singer's concept of an organized cultural performance?
(A) Formalized religious recitations
(B) Performance of classical dance
(C) Unstructured everyday breathing
(D) Enactment of theatrical plays

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26. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Singer focused on the interaction between the Great and Little Traditions.
Reason (R): Cultural performances act as a bridge connecting these two cultural levels.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.

1. Ritual or legal measures taken to resolve conflict
2. Violation of regular, norm-governed social relations
3. Healing of the breach and return to normalcy
4. Widening of the breach into open conflict

(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

65. Which of the following is a negative example (exception) of a typical rite of passage?
(A) Graduation ceremony
(B) Daily commute to work
(C) Funerary rites
(D) Initiation into adulthood

66. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The liminal entity is often perceived as structurally invisible.
Reason (R): Liminal entities do not fit into the standard classifications of the social system.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

67. Identify the correct statement regarding Turner's application of performance.
(A) He viewed social processes through economic models
(B) He rejected the use of theater as a social analogy
(C) He argued that social life is inherently performative
(D) He believed rituals were devoid of dramatic elements

68. Which statement is incorrect regarding Territorial Rites?
(A) They involve crossing physical boundaries.
(B) The portal or threshold represents a transition zone.
(C) Van Gennep viewed physical movement through portals as symbolically parallel to moving through social states.
(D) They are entirely disconnected from rites of passage.

69. What causes the "crisis" phase in Turner's social drama model?
(A) Completing redressive action
(B) Natural onset of liminality
(C) Failure to contain the breach
(D) Forming spontaneous communitas

70. Identify the correct pair regarding Turner's types of communitas.
(A) Existential communitas - Institutionalized
(B) Ideological communitas - Utopian models
(C) Normative communitas - Fleeting bonding
(D) Biological communitas - Shared inheritance

71. According to Turner, what is the alternative outcome of a social drama if reintegration fails?
(A) Immediate communitas
(B) Permanent liminality
(C) Reversal to the breach
(D) Recognition of a schism

72. Consider the following characteristics of liminal personae (initiands):
I. They possess nothing.
II. They are subjected to trials and ordeals.
III. They are considered polluting or sacred.
IV. They dictate rules to their instructors.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV
(C) I, III, and IV
(D) I, II, and IV

73. Read the given statements and select the correct option.
Statement I: Van Gennep's concept of the 'portal' in territorial rites signifies only a change of geographic location.
Statement II: The portal signifies a transition between different magico-religious or social domains.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is

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correct.

74. Match List I with List II and select the correct option.
List I: (Phase of Rite)
P. Separation
Q. Transition
R. Incorporation
List II: (Synonym used by van Gennep)
1. Liminal
2. Postliminal
3. Preliminal
(A) P-3, Q-1, R-2
(B) P-1, Q-2, R-3
(C) P-2, Q-3, R-1
(D) P-3, Q-2, R-1

75. Which is NOT a common metaphor used for liminality in traditional rituals?
(A) Symbolic death
(B) Being in the womb
(C) Celestial eclipse
(D) Highest social rank

76. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Liminality and communitas often challenge the established social structure.
Reason (R): They represent an anti-structure where standard hierarchies are temporarily suspended.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

77. Identify the correct statement regarding Turner's "redressive action".
(A) It involves only violent physical retaliation
(B) It is where the social group permanently splits
(C) It uses public rituals or trials to resolve crisis
(D) It is characterized by secretive backstage behavior

78. Which of the following statements about Van Gennep's methodology is incorrect?
(A) He analyzed rituals cross-culturally.
(B) He identified the tripartite structure of rites.
(C) He treated rites of passage as a mechanism for social regeneration.
(D) He focused exclusively on the individual's psychology, ignoring society.

79. What effect does the experience of communitas have on the participants of a ritual?
(A) It binds them together in a profound, egalitarian fellowship.
(B) It permanently creates a classless society.
(C) It causes immediate social schism.
(D) It violently disrupts the incorporation phase.

80. Identify the correct pair.
(A) Separation phase - Individual is reintegrated
(B) Liminal phase - Individual is betwixt and between
(C) Incorporation phase - Individual crosses out of society
(D) Breach phase - Conflict is fully resolved

81. Victor Turner coined the term "anti-structure" to describe which of the following?
(A) The strict laws governing incorporation
(B) The combination of liminality and communitas
(C) The rigidity of the preliminary phase
(D) The physical architecture of territorial boundaries

82. Consider the following features of normative communitas:
I. It arises from the need to organize resources.
II. It is purely spontaneous and fleeting.
III. It involves social control and rules.
IV. It attempts to sustain the original existential communitas.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, III, and IV
(C) II, III, and IV
(D) I, II, and IV

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83. Read the given statements and select the correct option.
Statement I: Turner extended his theory of social drama from tribal rituals to modern political and social events.
Statement II: Turner believed that modern

society does not possess any liminal or performative elements.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

84. Match List I with List II and select the correct option.
List I: (Scholar)
P. Arnold van Gennep
Q. Victor Turner
R. Erving Goffman
S. Clifford Geertz
List II: (Key contribution)
1. Thick description of symbolic events
2. Tripartite structure of Rites of Passage
3. Social Drama and Communitas
4. Front stage and Backstage dramaturgy
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

85. Which concept is an exception to Turner's theory of ritual performance?
(A) Modern liminoid phenomena
(B) Stages of the social drama
(C) State of bureaucratic control
(D) The anti-structure condition

86. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Turner distinguished between 'liminal' and 'liminoid' phenomena.
Reason (R): He argued that liminal refers to obligatory traditional rituals, while liminoid refers to voluntary leisure activities in modern societies.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

87. Identify the correct statement regarding Arnold van Gennep's work on transition rites.
(A) It was published in the late 20th century
(B) Social transitions as innate
(C) Focused only on urban industrial transitions
(D) A three-part ritual process

88. Identify the incorrect statement about Territorial Rites.
(A) They possess no liminal phase.
(B) They involve passing through an actual or symbolic door or portal.
(C) They are distinct from life-cycle rites but share a similar tripartite structure.
(D) Entering a village or house can be considered a territorial rite.

89. What is a primary cause for a society initiating redressive action during a social drama?
(A) To ignore the social breach completely
(B) To create a permanent state of liminality
(C) To prevent crisis from destroying structure
(D) To ensure the breach continues indefinitely

90. Identify the correct pair.
(A) Communitas - Spontaneous feeling of social equality
(B) Liminoid - Traditional, obligatory rituals
(C) Liminal - Voluntary, modern leisure activities
(D) Schism - Successful resolution of a social drama

91. Who introduced the idea that folklore should be studied as an event or performance rather than just a static text?
(A) Claude Levi-Strauss
(B) Vladimir Propp
(C) Max Müller
(D) Roger D. Abrahams

92. Consider the following scholars associated with the Performance Centered Approach in Folklore:
I. Roger D. Abrahams
II. Richard Bauman
III. Richard Schechner
IV. Bronislaw Malinowski
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) II, III, and IV

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analytical units?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) II, III, IV, and V
(D) I, III, IV, and V

133. Read the given statements and select the correct option.
Statement I: A "speech community" is defined solely by a shared grammar.
Statement II: According to Hymes, a speech community shares rules for the conduct and interpretation of speech.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

134. A linguist analyzing a formal political debate focuses on the strict rules regarding who can speak, when they can speak, and for how long. In Hymes's model, this analysis applies to:
(A) Key
(B) Norms of interaction
(C) Genres
(D) Instrumentalities

135. Which of the following is NOT part of the Ethnography of Speaking methodology?
(A) Identifying speech events
(B) Analyzing communicative competence
(C) Studying language in use
(D) Isolating language from social context

136. An ethnographer observes that in a particular culture, telling a myth (genre) is only permitted during winter (setting) by elders (participants). This interplay of elements illustrates a case of:
(A) The SPEAKING model components restricting speech acts
(B) Cultural performance as defined by Singer
(C) Social drama resolution
(D) Front stage behavior

137. Identify the correct statement about "Ends" in Hymes's SPEAKING model.
(A) Physical conclusion of a performance
(B) Specific regional dialect being used
(C) Recognized goals of a speech event
(D) Historical death of a specific language

138. Identify the incorrect statement about the relationship between Hymes's model and folklore.
(A) It proves that text is more important than context in folklore.
(B) It provides a framework for analyzing verbal folklore in context.
(C) It helps folklorists understand the rules of oral performance.
(D) It treats a folk narrative as a specific speech event.

139. What effect did the Ethnography of Speaking have on folklore studies?
(A) It restricted folklore to library-based textual analysis.
(B) It proved that structuralism was the only valid approach.
(C) It eliminated the study of oral narratives.
(D) It pushed folklorists to analyze how, when, and why folklore is communicated.

140. Identify the most appropriate definition of "Genres" in the SPEAKING model.
(A) The emotional tone of the speaker
(B) Categories such as myths or proverbs
(C) The physical location of the event
(D) The recognized outcomes of speaking

141. The analysis of Folk Narratives traditionally involved structural methods. Who among the following is famous for the morphological analysis of folktales?
(A) Dell Hymes
(B) Erving Goffman
(C) Vladimir Propp
(D) Clifford Geertz

142. Consider the following elements relevant to the performance analysis of folk narratives:
I. Paralinguistic features (pitch, tone)
II. Kinesics (body language, gestures)
III. Audience feedback
IV. Context of the storytelling
V. Purely typographic errors in archived texts
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, II, III, and IV
(C) II, III, IV, and V

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rehearsed actions.
(D) Only behavior found in ancient rituals.

102. Consider the following elements of Schechner's Broad Spectrum Approach to performance:
I. Performing arts
II. Rituals
III. Play and sports
IV. Roles in everyday life
V. Purely internal digestion processes
Which of the above represent Schechner's view?
(A) I, II, III, and V
(B) I, II, III, and IV
(C) II, III, IV, and V
(D) I, III, IV, and V

103. Read the given statements and select the correct option.
Statement I: Bauman argues that performance is fundamentally an interactional event.
Statement II: In this event, the performer does not seek any evaluation from the audience.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

104. In an ethnography of a storytelling event, a researcher observes how the storyteller alters the tale based on audience reactions. Which concept is being applied?
(A) Bauman's concept of emergent performance
(B) Static text analysis
(C) Biological determinism
(D) Thick description of architecture

105. Which aspect is an exception to the Performance Centered Approach?
(A) Analyzing the context of the event
(B) Analyzing the interaction between performer and audience
(C) Treating the folk text as an isolated, fixed literary object
(D) Viewing folklore as communicative action

106. A researcher notices that a ritual involves behaviors that the participants have practiced and repeated over generations. According to Schechner, this is a case of:
(A) Restored behavior
(B) Spontaneous communitas
(C) Front stage impression management
(D) Deep play

107. Identify the correct statement about Roger D. Abrahams' contribution.
(A) He viewed folklore purely as a historical relic.
(B) He focused exclusively on the grammar of written texts.
(C) He rejected the influence of the audience entirely.
(D) He shifted folklore studies from items (texts) to events (performances).

108. Identify the incorrect statement regarding the shift to the performance approach in folklore.
(A) It moved away from text-centric analysis.
(B) It embraced sociolinguistics and communication theory.
(C) It highlighted the dynamic, situational nature of folklore.
(D) It argued that the text is the only important aspect of folklore.

109. What is a primary cause for a performance being described as "emergent" by Richard Bauman?
(A) Adhering strictly to a fixed written script
(B) Lacking any significant communicative skill
(C) Interaction between performer and audience
(D) The biological age of the primary performer

110. Identify the correct pair regarding Schechner's Performance Studies.
(A) Communitas - "Deep play"
(B) Thick description - "Verbal art"
(C) Rhetorical folklore - "Dramaturgy"
(D) Restored behavior - "Twice-behaved behavior"

111. Which scholar famously stated that performance involves the assumption of responsibility to an audience for a display of communicative competence?
(A) Richard Bauman
(B) Dell Hymes
(C) Milton Singer
(D) Arnold van Gennep

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(C) I, III, and IV
(D) I, II, and IV

93. Read the given statements and select the correct option.
Statement I: The performance-centered approach views folklore as a dynamic communicative process.
Statement II: This approach entirely disregards the audience and context of the performance.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

94. Match List I with List II and select the correct option.
List I: (Scholar)
P. Roger D. Abrahams
Q. Richard Bauman
R. Richard Schechner
S. Dell Hymes
List II: (Concept/Focus)
1. Verbal Art as Performance
2. Restored Behavior
3. Rhetorical theory of folklore
4. Ethnography of Speaking
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

95. Which of the following is NOT a central focus of Richard Bauman's performance theory?
(A) Folklore as a dead, archived artifact
(B) The emergent quality of performance
(C) The assumption of responsibility to an audience
(D) Performance as a display of communicative competence

96. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Roger D. Abrahams advocated a rhetorical approach to folklore.
Reason (R): He believed performers use folklore strategically to persuade and influence their audience.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

97. Identify the correct statement about Richard Schechner's concept of performance.
(A) Performance is restricted only to professional theater.
(B) Performance encompasses a broad spectrum including play, ritual, and daily life.
(C) Performance cannot involve restored behavior.
(D) Performance is purely an internal psychological state.

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98. Which statement is incorrect regarding Richard Bauman's view of "Verbal Art as Performance"?
(A) Adhering to unadapted memorization
(B) Specific mode of spoken communication
(C) Taking responsibility for display
(D) Evaluation by audience for effectiveness

99. What effect does "emergence" have in Bauman's performance theory?
(A) It renders the text completely meaningless.
(B) It strictly enforces traditional structures without change.
(C) It allows the text, event, and social structure to be shaped dynamically during the performance.
(D) It causes the audience to leave the performance.

100. Identify the correct pair regarding Performance Studies.
(A) Restored Behavior - Richard Bauman
(B) Broad Spectrum Approach - Erving Goffman
(C) Liminality - Richard Schechner
(D) Rhetorical approach to folklore - Roger D. Abrahams

101. Richard Schechner defines "Restored Behavior" as:
(A) Behavior that is completely spontaneous and unlearned.
(B) Biological reflexes.
(C) Twice-behaved behavior or practiced,

Which of the above correctly reflects parts of this model?
(A) I, II, III, and IV only
(B) II, III, IV, and V only
(C) I, III, IV, and V only
(D) I, II, III, IV, and V

123. Read the given statements and select the correct option.
Statement I: The Ethnography of Speaking approach treats language purely as an abstract grammatical system.
Statement II: Dell Hymes introduced the concept of "communicative competence" to counter purely grammatical competence.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

124. During fieldwork, a researcher uses Hymes's model to analyze a village council meeting. They focus on the tone, manner, and spirit in which the arguments are made. Which component of the SPEAKING model is being analyzed?
(A) Setting
(B) Key
(C) Instrumentalities
(D) Norms

125. Which element is an exception to Dell Hymes's SPEAKING model acronym?
(A) Setting
(B) Participants
(C) Knowledge
(D) Ends

126. A researcher is studying how a specific community uses silence as a form of respect during religious ceremonies. Applying Hymes's framework, this is a case study of:
(A) Purely grammatical competence
(B) Restored physical behavior
(C) Deep play
(D) Communicative competence and norms of interaction

127. Identify the correct statement about Dell Hymes's concept of "Communicative Competence."
(A) Knowing how to speak effectively in context
(B) Total vocabulary size only
(C) Identical to formal linguistic competence
(D) Disregarding social and cultural rules of usage

128. Identify the incorrect statement regarding the Ethnography of Speaking.
(A) It studies language use in specific cultural contexts
(B) It ignores social identities of speakers and listeners
(C) It analyzes both speech events and individual acts
(D) It views speech primarily as a form of cultural behavior

129. What is a primary cause for developing the Ethnography of Speaking approach?
(A) Need to study language independent of culture
(B) Inadequacy of formal linguistics for social life
(C) Desire to classify languages into genetic families
(D) Focus on reconstructing historic languages

130. Identify the most appropriate description of "Instrumentalities" in Hymes's SPEAKING model.
(A) Specific channels and forms of speech used
(B) Physical setting where the event occurs
(C) Intended goals or outcomes of the event
(D) Cultural norms of interpreting messages

131. In the context of Dell Hymes's model, what does "Act Sequence" refer to?
(A) The biological age of the participants
(B) The physical tools used in a ritual
(C) The message form and message content of the speech event
(D) The genre of the narrative

132. Consider the following speech units proposed by Hymes:
I. Speech situation
II. Speech event
III. Speech act
IV. Speech gene
V. Speech community
Which of the above correctly reflects Hymes's

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112. Consider the following framing devices Bauman suggests signal a performance:
I. Special codes or formulas
II. Figurative language
III. Parallelism
IV. Special paralinguistic features
V. Complete silence and absence of expression
Which of the above statement(s) is/are correct?
(A) I, II, III, and IV
(B) II, III, IV, and V
(C) I, III, IV, and V
(D) I, II, IV, and V

113. Read the given statements and select the correct option.
Statement I: Schechner's performance theory often blurs the line between art and everyday life.
Statement II: Schechner collaborated with Victor Turner to connect ritual and theater.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

114. If a folklorist studies a joke not just by recording its punchline, but by analyzing how the teller uses timing, gestures, and responds to laughter, they are applying:
(A) The performance-centered approach
(B) The historic-geographic method
(C) Structuralism
(D) Psychoanalysis

115. Which of the following is NOT a type of performance identified by Schechner's broad spectrum?
(A) Aesthetic theater
(B) Sports and contests
(C) Cellular division
(D) Sacred ritual acts

116. A community stages a historical reenactment every year. The participants practice intensely. In Schechner's terms, this case best illustrates:
(A) Liminality
(B) Thick Description
(C) Structural Invisible
(D) Restored Behavior

117. Identify the correct statement regarding Bauman's definition of "performance."
(A) Defined by aesthetic quality of text
(B) Applies only to formal acting performances
(C) Communication marked by audience accountability
(D) Intensive contextual study as unnecessary

118. Which statement is incorrect about Roger D. Abrahams' rhetorical approach?
(A) Folklore is seen as a strategy for dealing with social situations.
(B) Folklore items are static and lack social function.
(C) The performer uses traditional expressions to persuade the audience.
(D) It examines how power and control are negotiated through performance.

119. What effect does the "framing" of a performance have on the audience, according to Bauman?
(A) It confuses the audience about the language being spoken.
(B) It prevents the audience from understanding the literal meaning.
(C) It automatically triggers spontaneous communitas.
(D) It keys the audience to interpret the communication as a performance subject to evaluation.

120. Identify the correct pair.
(A) Bauman - Emergent quality of performance
(B) Abrahams - Restored behavior
(C) Schechner - Rhetorical approach
(D) Turner - Thick description

121. Who developed the "Ethnography of Speaking" approach?
(A) Erving Goffman
(B) Clifford Geertz
(C) Dell Hymes
(D) Victor Turner

122. Consider the following components of Hymes's SPEAKING model:
I. Setting and Scene
II. Participants
III. Ends
IV. Act Sequence
V. Key

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(D) I, III, IV, and V

143. Read the given statements and select the correct option.
Statement I: The performance-centered approach to folk narratives treats the tale as a dynamic event.
Statement II: Traditional textual analysis treats the tale as a fixed, independent object.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

144. In a performance analysis of a folk narrative, a researcher notes that the storyteller slows down their speech and whispers during a suspenseful moment. This illustrates the application of:
(A) Standard Motif-Index categorizations
(B) Specific paralinguistic vocal features
(C) Territorial rites of passage sequences
(D) Purely structuralist linguistic models

145. Which of the following is NOT an aspect of analyzing folk narratives as performance?
(A) Identifying emergent qualities
(B) Finding fixed texts by ignoring context
(C) Observing performer-audience interaction
(D) Noting facial expressions and gestures

146. A storyteller pauses and asks the audience a rhetorical question during a tale, prompting a collective response that changes the pacing of the story. This is a case of:
(A) Emergent performance based on interaction
(B) Structural breach
(C) Fixed text recitation
(D) Backstage behavior

147. Identify the correct statement about analyzing folk narratives through Dell Hymes's approach.
(A) The narrative is analyzed merely for its plot structure.
(B) The language of the narrative is ignored.
(C) The narrative is viewed as a speech act situated in a specific cultural matrix.
(D) The storyteller's competence is considered irrelevant.

148. Identify the incorrect statement regarding the shift from text to performance in narrative analysis.
(A) It recognizes the agency of the storyteller.
(B) It considers the audience as active co-creators of the event.
(C) It values the situational context of the telling.
(D) It maintains that all variations in a tale are errors to be discarded.

149. What is a primary cause of variation in a folk narrative when viewed through the performance approach?
(A) The poor memory of the storyteller
(B) The biological mutation of the text
(C) Adaptation to the specific audience and context
(D) The strict laws governing structural morphology

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150. Identify the most appropriate concept describing how a performer signals that a story is about to begin (e.g., using a standard opening formula).
(A) Thick description
(B) Framing device or performance key
(C) Social drama
(D) Liminality

151. According to Goffman, the setting, appearance, and manner are components of the:
(A) Backstage
(B) Deep Play
(C) Social Drama
(D) Personal Front

152. Consider the following features of the 'Backstage' in Goffman's theory:
I. Illusions and impressions are constructed here.
II. Performers can drop their front and step out of character.
III. It is usually closed off from the audience.
IV. It is the place where strict formal decorum is displayed.
V. Team members relax and interact informally.
Which of the above statement(s) is/are correct?
(A) I, II, III, and V
(B) I, III, IV, and V
(C) II, III, IV, and V
(D) I, II, IV, and V

153. Read the given statements and select the correct option.
Statement I: Goffman's 'idealization' refers to performers offering an idealized view of the situation to the audience.
Statement II: Performers often conceal aspects of their lives that are inconsistent with the idealized performance.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

154. An employee behaves with utmost respect and formality while in the manager's office but mimics the manager when in the employee break room. This case illustrates Goffman's concept of:
(A) Front stage vs Backstage
(B) Communitas vs Structure
(C) Great Tradition vs Little Tradition
(D) Liminal vs Liminoid

155. Which of the following is an exception to Geertz's concept of thick description?
(A) Uncovering conceptual structures informing subjects' acts
(B) Interpreting the symbolic meaning of social behavior
(C) Differentiating between a physical twitch and a wink
(D) Constructing analysis systems independent of interpretation

156. A cultural performance, according to Milton Singer, features all of the following EXCEPT:
(A) A limited time span
(B) Infinite social duration
(C) An organized program
(D) A designated audience

157. Identify the correct statement regarding the concept of the "Great Tradition".
(A) It is solely transmitted through oral village folklore.
(B) It has no relationship with the Little Tradition.
(C) It is cultivated in schools, temples, and by the literati.
(D) It was completely absent in traditional complex societies.

158. Identify the incorrect statement about Arnold van Gennep.
(A) He was a prominent ethnographer.
(B) He coined the term 'rites of passage'.
(C) He analyzed territorial passage as analogous to social passage.
(D) He focused heavily on the emergent performance of verbal arts.

159. What is a key effect of the liminal phase on the participants' identity?
(A) It strips them of their previous status, creating a blank slate for a new identity.
(B) It permanently reinforces their previous identity.
(C) It turns them into biological ancestors immediately.
(D) It forces them to migrate geographically.

160. Identify the most appropriate definition of "Social Drama" as proposed by Victor Turner.
(A) A theatrical play written for entertainment
(B) A spontaneous social process arising from conflict
(C) A fixed biological cycle of physical aging
(D) A linguistic analysis of grammatical structures

161. In the analysis of folk narratives, what does the term "repertoire" refer to?
(A) The stage lighting used in a play
(B) The collection of stories, songs, or skills a performer knows and can perform
(C) The audience members
(D) The physical boundary of a territorial rite

162. Consider the following scholars who emphasize "context" in the study of culture and folklore:
I. Clifford Geertz
II. Richard Bauman
III. Dell Hymes
IV. Vladimir Propp
V. Roger D. Abrahams
Which of the above represent scholars emphasizing performance and context?
(A) I, II, III, and V
(B) I, II, IV, and V
(C) II, III, IV, and V

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(D) I, III, IV, and V

163. Read the given statements and select the correct option.
Statement I: Bauman suggests that performance involves a dual aspect of artistic action and social communication.
Statement II: The audience in a performance has no evaluative role regarding the performer's competence.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

164. An ethnographer observes a traditional healer performing a chant. To properly analyze this as a performance, the ethnographer must document the chant's words, intonation, physical setting, and audience reactions. This approach aligns with:
(A) Structural-functionalism
(B) Pure linguistic formalism
(C) Biological determinism
(D) The Performance Centered Approach

165. Which of the following is NOT considered a "framing" technique in verbal art performance?
(A) Using formal, archaic vocabulary
(B) Employing standard opening formulas
(C) Speaking in everyday conversational ways
(D) Utilizing rhythmic linguistic parallelism

166. A politician uses regional folktales during a speech to build rapport and persuade voters. Applying Abrahams's theory, this is a case of:
(A) Territorial rites of passage
(B) The rhetorical use of folklore
(C) Purely structural motif analysis
(D) Liminoid separation

167. Identify the correct statement about Dell Hymes's concept of a "Speech Event".
(A) The smallest unit of language, such as a phoneme
(B) A concept that applies only to written literature
(C) An event where no social communication takes place
(D) An activity governed by social rules for using speech

168. Identify the incorrect statement regarding the 'Ends' in the SPEAKING model.
(A) Ends only refer to the grammatical conclusion of a sentence.
(B) Ends can include the recognized goals of the community.
(C) Ends can include the personal goals of the speaker.
(D) Analyzing Ends helps understand the purpose of the speech event.

169. According to Schechner, what is a consequence of "Restored Behavior" for the performer?
(A) The performer invents entirely new behavior every time.
(B) The performer entirely forgets their cultural background.
(C) The performer is acting in a way that is "not for the first time," allowing for rehearsal.
(D) The performer physically transforms into an animal.

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170. Identify the most appropriate description of "Communitas".
(A) A feeling of social equality and togetherness
(B) A strict, caste-based hierarchical social system
(C) A formal and rigid bureaucratic institution
(D) A geographical boundary or physical marker

171. In Erving Goffman's dramaturgy, "discrepant roles" refer to:
(A) Individuals who memorize lines perfectly
(B) The main protagonists of the performance
(C) The lighting and sound crew
(D) Individuals who have information about the performance but are not part of the standard team or audience

172. Consider the following types of rituals analyzed by Turner:
I. Life-crisis rituals
II. Rituals of affliction
III. Political rituals
IV. Purely biological, involuntary reflexes
V. Calendrical rituals
Which of the above statement(s) is/are correct?
(A) I, II, III, and V

(C) Impression Management
(D) Restored Behavior

237. Identify the correct statement about Roger D. Abrahams.
(A) Ignoring social context
(B) Focus on origins of fairytales
(C) Folklore as persuasion
(D) Rejecting performance

238. Identify the incorrect statement regarding Richard Schechner.
(A) Pioneering Performance Studies
(B) Linking performance to ritual
(C) Theorizing restored behavior
(D) Performance is aesthetic only

239. What is a major effect of studying 'Culture as Performance'?
(A) It highlights the fluidity, enactment, and agency within cultural practices.
(B) It treats culture as fixed museum objects.
(C) It removes the human element from cultural analysis.
(D) It proves that culture is purely biological.

240. Identify the most appropriate definition of "Participants" in Hymes's model.
(A) Only the person who is speaking
(B) The speaker and the immediate audience
(C) The objects used in the speech event
(D) The historical ancestors of the speaker

241. Who among the following is NOT primarily associated with the Performance Centered Approach?
(A) Richard Bauman
(B) Claude Levi-Strauss
(C) Roger D. Abrahams
(D) Richard Schechner

242. Consider the following concepts and their theorists:
I. Thick Description (Geertz)
II. Communitas (Turner)
III. Restored Behavior (Schechner)
IV. Ethnography of Speaking (Hymes)
Which of the above are correctly paired?
(A) I, II, and III only
(B) II, III, and IV only
(C) I, III, and IV only
(D) I, II, III, and IV

243. Read the given statements and select the correct option.
Statement I: Analysis of Folk Narratives strictly requires isolating the text from the performer.
Statement II: Modern narrative analysis views the text, performer, and audience as interdependent.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

244. During a corporate meeting, a manager uses highly technical jargon to assert authority. In Hymes's terms, analyzing this choice of jargon involves:
(A) Physical setting
(B) Sequence of acts
(C) Social standards
(D) Instrumentalities

245. Which of the following is an exception to the concept of "Performance" as an analytical framework?
(A) Managing impressions in everyday life
(B) The dynamic telling of a folktale
(C) The biological digestion of food
(D) A ritual enactment of social drama

246. A community resolves a major conflict through a public trial and a subsequent feast, re-establishing social harmony. In Turner's model, this represents:
(A) Breach
(B) Reintegration
(C) Crisis
(D) Schism

247. Identify the correct statement regarding Singer's "Cultural Performance".
(A) An abstract, unobservable concept
(B) Concept occurring only in Western societies
(C) Event that avoids using cultural media
(D) A discrete event with a clear end

248. Identify the incorrect statement about Goffman's Dramaturgy.

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Statement I: Goffman argued that people wear "masks" in social situations.
Statement II: Goffman believed that if a person removes all their masks, a pure, true, non-social self is revealed.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

184. A researcher analyzes how a storyteller uses a specific dialect for a villain but switches to a formal register for the hero. Under Hymes's model, this analysis focuses on:
(A) Instrumentalities
(B) Setting
(C) Ends
(D) Genres

185. Which is NOT a characteristic of Geertz's interpretive anthropology?
(A) Emic perspective (native's view)
(B) Focus on symbols and meaning
(C) Adherence to laboratory experiments
(D) Extensive use of thick description

186. A community experiences a dispute leading to clashes, followed by a formal trial and a peace treaty. This sequence is a case of:
(A) Turner's Social Drama
(B) Goffman's front stage
(C) Singer's Great Tradition
(D) Hymes's Communicative Competence

187. Identify the correct statement regarding Bauman's concept of performance.
(A) Every instance of speaking is a performance.
(B) Performance cannot occur in everyday conversation.
(C) Performance requires a theater stage.
(D) Performance is a marked category of communication requiring audience evaluation.

188. Identify the incorrect statement regarding the "Incorporation" phase of rites of passage.
(A) It involves re-entering the social structure
(B) It features intense structureless communitas
(C) The individual takes on new responsibilities
(D) The transition is symbolically completed

189. What is a key effect of "mystification" in Goffman's dramaturgy?
(A) It reveals all of the performer's secrets
(B) It completely ruins the social performance
(C) It creates awe and maintains social distance
(D) It invites the audience into the backstage

190. Identify the most appropriate definition of Dell Hymes's "Ethnography of Speaking".
(A) The statistical analysis of vocabulary size
(B) The biological study of the human vocal cords
(C) The historical reconstruction of dead languages
(D) The study of rules and contexts of communication

191. According to Richard Schechner, performance involves behavior that is:
(A) Twice-behaved or restored
(B) Unconscious and reflexive
(C) Entirely without historical precedent
(D) Non-communicative

192. Consider the following aspects of analyzing folk narratives as performance:
I. The text itself
II. The performer's communicative competence
III. The audience's evaluative feedback
IV. The specific situational context
V. The paper quality of the archive book
Which of the above are essential for performance analysis?
(A) I, II, III, and V
(B) I, II, III, and IV
(C) II, III, IV, and V
(D) I, III, IV, and V

193. Read the given statements and select the correct option.
Statement I: Singer's concept of cultural performance implies that culture is publicly exhibited.
Statement II: Singer argued that a culture's values are not accessible through its performances.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.

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(B) I, II, III, and IV
(C) II, III, IV, and V
(D) I, III, IV, and V

173. Read the given statements and select the correct option.
Statement I: Geertz's concept of culture is heavily semiotic.
Statement II: Geertz believed that culture should be studied to find universal, predictive laws of human behavior.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

174. During a group initiation, participants are stripped of their previous status, dressed identically, and made to endure hardships together before being accepted as members. This case is an example of:
(A) Thick description
(B) The Great Tradition
(C) Restored back-stage behavior
(D) Liminality and Communitas

175. Which is an exception to the elements that make up the "Little Tradition"?
(A) Codified textual scriptures
(B) Collection of oral folktales
(C) Worship of local village deities
(D) Celebration of regional festivals

176. A sociolinguist investigates how sarcasm is used in a peer group. Which concept from Hymes focuses on the 'tone, manner, or spirit' of a speech act?
(A) Act sequence
(B) Key
(C) Instrumentalities
(D) Setting

177. Identify the correct statement regarding "Emergent Performance" in folk narratives.
(A) It implies the text is rigidly fixed
(B) It focuses on creative adaptation
(C) It means the story is newly invented
(D) It only applies to written literature

178. Identify the incorrect statement about Goffman's "Impression Management".
(A) It is an entirely unconscious biological process.
(B) It involves strategies to protect the performance.
(C) It requires defensive practices by the performer.
(D) It involves protective practices (tact) by the audience.

179. What is a primary cause for a breach in Turner's social drama?
(A) Adherence to all social norms
(B) The biological aging of a community leader
(C) The deliberate or spontaneous violation of a crucial social norm
(D) The end of a calendrical ritual

180. Identify the scholar associated with the "Broad Spectrum Approach" to performance studies.
(A) Dell Hymes
(B) Milton Singer
(C) Erving Goffman
(D) Richard Schechner

181. In Hymes's SPEAKING model, "Norms of Interpretation" refer to:
(A) The physical volume of the speaker's voice
(B) The rules regarding formal grammatical syntax
(C) The shared beliefs needed to understand messages
(D) The physical setting where the event occurs

182. Consider the following implications of viewing culture as performance:
I. Shifts focus from text to context.
II. Views individuals as active agents.
III. Treats culture as entirely rigid.
IV. Emphasizes interaction and emergence.
V. Emphasizes the symbolic meaning of actions.
Which of the above statement(s) is/are correct?
(A) I, III, IV, and V
(B) I, II, III, and IV
(C) II, III, IV, and V
(D) I, II, IV, and V

183. Read the given statements and select the correct option.

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(A) Goffman's impression management
(B) Van Gennep's Rites of Passage
(C) Singer's Great Tradition
(D) Hymes's Speech Act

205. Which element is NOT an aspect of the "Communicative Competence" required to perform a folk narrative successfully?
(A) Learning the plot of the story
(B) Knowing the appropriate tone
(C) Knowing the age of the originator
(D) Knowing the right time for telling

206. A performer uses a specific closing formula to signal the end of a narrative. In performance theory, this is a case of:
(A) Liminality
(B) Thick description
(C) Deep play
(D) A framing device

207. Identify the correct statement regarding Victor Turner's view on ritual symbols.
(A) Ritual symbols are multivocal, having multiple meanings simultaneously.
(B) Ritual symbols have only one, fixed meaning.
(C) Ritual symbols are irrelevant to the social drama.
(D) Ritual symbols are only found in written texts.

208. Identify the incorrect statement about Milton Singer's field of study.
(A) He studied cultural performance in India
(B) Urbanization destroys performance
(C) He focused on tradition and modernity
(D) He used Great and Little traditions

209. What is the effect of the "Preliminal" phase on an individual?
(A) They are fully integrated into a new status.
(B) They are separated from their previous social status.
(C) They experience intense communitas.
(D) They become invisible to the social structure.

210. Identify the most appropriate definition of a "Speech Community" according to Hymes.
(A) A group sharing rules for interpreting speech
(B) A group who only speak the same exact dialect
(C) A group living together regardless of language
(D) A professional organization of formal linguists

211. Which scholar's concept of "equipment for living" did Roger D. Abrahams adapt to describe the function of folklore?
(A) Roland Barthes
(B) Mikhail Bakhtin
(C) Kenneth Burke
(D) Roman Jakobson

212. Consider the following implications of viewing culture as performance:
I. Shifts focus from text to context.
II. Views individuals as active agents.
III. Treats culture as entirely rigid.
IV. Emphasizes interaction and emergence.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

213. Read the given statements and select the correct option.
Statement I: For Geertz, studying culture is an empirical science in search of law.
Statement II: For Geertz, culture is a web of significance that requires interpretation.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

214. An anthropologist studies how physical boundaries are crossed during a festival, noting rituals performed at village gates. This is an application of:
(A) Dramaturgy
(B) Territorial Rites
(C) Ethnography of Speaking
(D) Deep Play

215. Which is NOT a characteristic of "Restored Behavior"?

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(A) It is rehearsed
(B) It is spontaneous
(C) It is transmitted
(D) It is twice-behaved

216. Two friends are talking and one playfully insults the other while winking. The wink frames the insult as a joke. In Bauman's terms, the wink acts as a:
(A) Keying device
(B) Structural breach
(C) Liminal boundary
(D) Great tradition

217. Identify the correct statement about Dell Hymes's views on linguistics.
(A) He completely rejected the study of grammar.
(B) He believed only written language was worthy of study.
(C) He argued that linguistic theory must include the study of language use in social context.
(D) He focused exclusively on phonetic reconstruction.

218. Identify the incorrect statement regarding Erving Goffman.
(A) Focusing on macro-structures only
(B) Writing "The Presentation of Self"
(C) Utilizing the term "dramaturgy"
(D) Analyzing front and backstage behaviors

219. What causes a narrative event to be classified as a "Performance" in Bauman's framework?
(A) Total lack of observing audiences
(B) The teller reading strictly from a book
(C) The story being older than a full century
(D) Accountability to an audience for competence

220. Identify the most appropriate description of "Liminoid" phenomena according to Turner.
(A) Obligatory, traditional rituals
(B) Voluntary, modern, leisure-based genres like theater and sports
(C) Strict hierarchical bureaucratic structures
(D) Biological reflexes

221. Which approach shifts the study of folk narratives from "What is the story?" to "How, when, and why is the story told?"
(A) The Historic-Geographic Method
(B) Structural Morphology
(C) The Performance Centered Approach
(D) Psychoanalytic Theory

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222. Consider the following factors that influence the "Emergence" of a folk narrative:
I. The performer's memory and skill
II. The audience's reactions and interjections
III. The social constraints of the setting
IV. The rigid unchangeability of the text
Which of the above correctly lists factors of emergence?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

223. Read the given statements and select the correct option.
Statement I: Dell Hymes's SPEAKING model is used exclusively for analyzing formal political speeches.
Statement II: The SPEAKING model can be applied to everyday conversations, folk tales, and rituals.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

224. A folklorist notices that a specific tale is only told by women to children to teach safety. Analyzing this involves looking at 'Participants' and 'Ends'. Whose model is being used?
(A) Erving Goffman
(B) Dell Hymes
(C) Clifford Geertz
(D) Arnold van Gennep

225. Which element is an exception to Turner's description of 'anti-structure'?
(A) Status equality
(B) Caste hierarchy
(C) Communitas
(D) Liminality

226. A performer accidentally drops a prop during a play, briefly exposing their panic before recovering. Goffman would classify this as:
(A) Unintentional leakage or performance disruption
(B) Successful idealization
(C) Deep play
(D) Spontaneous communitas

227. Identify the correct statement about the performance-centered analysis of folk narratives.
(A) The text is independent of its performance.
(B) Paralinguistic cues are irrelevant.
(C) Meaning is generated dynamically in the interaction between performer and audience.
(D) Only structural motifs matter.

228. Identify the incorrect statement regarding Milton Singer's 'Cultural Performance'.
(A) It provides a concrete, observable unit of cultural analysis.
(B) It includes events like weddings, temple festivals, and plays.
(C) It encapsulates the cultural values and themes of a society.
(D) It is entirely separate from the transmission of tradition.

229. What is a key consequence of adopting the Ethnography of Speaking approach?
(A) The abandonment of linguistic study
(B) All cultures use language identically
(C) Language use is culturally specific
(D) Focus strictly on written texts

230. Identify the most appropriate concept describing the "thick description" of a culture.
(A) Documenting physical movements without context
(B) Interpreting layered webs of meaning in action
(C) Measuring the dimensions of cultural artifacts
(D) Creating statistical tables of demographic data

231. In the analysis of Folk Narratives, the "Performance Turn" occurred primarily during which period?
(A) 1890s
(B) 1920s
(C) 2010s
(D) 1970s

232. Consider the following core ideas of Erving Goffman:
I. Social life is a theatrical performance.
II. Individuals manage impressions.
III. Performers collude in teams.
IV. Culture is a purely genetic inheritance.
Which of the above statement(s) is/are correct?
(A) I, II, and III
(B) I, II, and IV
(C) II, III, and IV
(D) I, III, and IV

233. Read the given statements and select the correct option.
Statement I: Victor Turner's concept of Social Drama only applies to tribal societies.
Statement II: Turner stated that Social Dramas occur in all societies, including modern industrial ones.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

234. A storyteller shifts from third-person narration to acting out the voice and gestures of a character. Applying performance theory, this is a case of:
(A) Keying and displaying competence
(B) Separation phase of a ritual
(C) Breaking the Great Tradition
(D) Informal backstage behavior

235. Which is NOT an example of a territorial rite?
(A) Crossing the threshold of a new house
(B) Passing through a city gate
(C) Entering a sacred temple precinct
(D) Aging physically over time

236. A scholar observes a ritual and writes a detailed account analyzing symbolic meanings of actions and how they reflect a worldview. This is a case of:
(A) Pure Formalism
(B) Thick Description

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Exploring culture as performance, Clifford Geertz's interpretive approach emphasizes that cultural acts are texts meant to be read and understood within their specific contexts. In a field study focused on a traditional community festival, researchers utilized Geertz's framework to decode the layers of meaning embedded in the event. Geertz argues that cultural performances are not just mechanical displays but are profound expressions of a society's worldview and ethos. The festival participants engaged in complex symbolic actions, which the researchers interpreted as a 'thick description' of the community's collective identity. Rather than searching for universal laws of behavior, the study focused on how meaning is publicly enacted through shared symbols during the performance. Geertz's perspective treats these cultural performances as texts that the participants read over the shoulders of those to whom they properly belong. By adopting this interpretive stance, the research demonstrated that the community festival functioned as an intricate web of significance, where every ritualistic gesture and performance communicated deep-seated cultural values. Thus, understanding culture requires deciphering these publicly acted out symbolic texts.

Based on the above source, attempt the following five questions.

256. How does Clifford Geertz's interpretive approach conceptualize cultural acts?
(A) As universal laws that govern all patterns of human behavior
(B) As texts read within specific contexts
(C) As mechanical displays that lack any meaningful significance
(D) As actions devoid of any underlying symbolic or cultural value

257. What did researchers interpret the complex symbolic actions of the festival participants as?
(A) A complete rejection of the community's established societal ethos
(B) A universal law derived from standardized biological behaviors
(C) A mechanical display consisting of entirely random movements
(D) A 'thick description' of identity

258. Instead of searching for universal laws of behavior, what did the study focus on?
(A) Meaning enacted through symbols
(B) How participants consistently ignored all traditional symbols
(C) How festival gestures concealed aspects of collective identity
(D) How societies operate effectively without any common worldview

259. According to Geertz's perspective, how are cultural performances treated?
(A) As actions that can only be understood through the lens of biological science
(B) As isolated events unconnected to the community's intricate symbolic web
(C) As texts read over the shoulders of owners
(D) As behaviors that remain completely detached from underlying cultural values

260. What does the research demonstrate about the function of the community festival?
(A) A web communicating cultural values
(B) It functioned specifically to erase the society's deep-seated values
(C) It functioned purely to entertain without transferring any meaning
(D) It functioned as a deliberate mechanism to hide all symbolic texts

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Direction : Please read the following source carefully.

The conceptualization of culture as performance is prominently featured in the works of Milton Singer, who introduced the specific notion of 'cultural performance' as a discrete, observable event. In an extensive academic observation of a metropolitan cultural center, researchers applied Singer's methodology to analyze distinct communicative events such as plays, concerts, and recitations. Singer determined that a cultural performance encapsulates a society's cultural content and acts as the most fundamental unit of observation for analyzing culture. In the observed metropolitan setting, each performance had a defined beginning and end, an organized program of activity, a set of performers, and an audience. By isolating these scheduled events, the researchers were able to extract the overarching cultural themes and structural elements of the community. Singer's framework illustrates that

(A) Having total conscious control
(B) Managing how others perceive them
(C) Performing according to norms
(D) Preparing behaviors in backstage

249. What causes the transition from 'Liminality' to 'Incorporation' in a rite of passage?
(A) The permanent failure of the ritual
(B) The refusal of the individual to leave the threshold
(C) The completion of the ritual ordeals and teachings
(D) The death of the community leader

250. Identify the most appropriate synthesis of the "Culture as Performance" paradigm.
(A) Culture as an active process
(B) Culture as biological only
(C) Culture as static library text
(D) Culture as grammatical rules

Direction : Please read the following source carefully.

In examining folklife and cultural performances, the perspective of culture as performance highlights how individuals present themselves in social interactions. Erving Goffman's framework is central to understanding this phenomenon. In a documented case study of a local community gathering, researchers observed that participants engaged in carefully structured behaviors to manage the impressions they left on others. Goffman posits that everyday life mirrors a theatrical production, wherein cultural norms dictate the script and individuals act as performers. The community members in the study consistently adjusted their outward expressions and communicative gestures based on their audience, effectively separating their actions into 'front stage' performances meant for public consumption and 'back stage' realities where the performance was dropped. This dramaturgical approach underscores that cultural meaning is not merely inherited but actively constructed and sustained through continuous social performances. By applying Goffman's conceptualization of culture as performance, the study illustrates how the presentation of self is a crucial mechanism for reinforcing social order. Consequently, the analysis of these interpersonal dynamics provides profound insights into the performative nature of cultural norms within the community structure.

Based on the above source, attempt the following five questions.

251. What does Erving Goffman's framework primarily highlight regarding social interactions?
(A) How individuals rely entirely on genetic traits for communication
(B) How individuals manage the impressions they leave on others
(C) How individuals avoid participating in local community gatherings
(D) How individuals reject cultural norms in favor of isolation

252. According to the source, what does everyday life mirror in Goffman's perspective?
(A) A theatrical production
(B) A written historical document
(C) An unscripted natural phenomenon
(D) A rigid biological process

253. How did community members in the case study adjust their actions for public consumption?
(A) By remaining exclusively in their 'back stage' realities
(B) By ignoring their audience completely
(C) By utilizing 'front stage' performances
(D) By discarding all communicative gestures

254. What does the dramaturgical approach suggest about cultural meaning?
(A) It is an inherited trait passed down through biological lineage
(B) It is a static concept that remains unobservable in daily routines
(C) It is irrelevant to the reinforcement of a communal social order
(D) It is constructed through social performances

255. In the context of the study, what is the presentation of self considered a crucial mechanism for?
(A) Eradicating local community gatherings
(B) Eliminating interpersonal dynamics
(C) Reinforcing social order
(D) Diminishing the performative nature of norms

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(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

194. A linguist notes that a teller pauses before a punchline for effectiveness. This timing is a performative element related to:
(A) Paralinguistic features
(B) Structural motif
(C) Territorial rite
(D) Deep play

195. Which of the following is NOT part of the tripartite model of rites of passage?
(A) Separation
(B) Margin (Liminal)
(C) Deep Play
(D) Aggregation

196. A witness to a cultural event only sees the physical actions without understanding the underlying symbolic context. Geertz would describe this level of observation as:
(A) Thick description
(B) Deep play
(C) Communicative competence
(D) Thin description

197. Identify the correct statement about the Rhetorical Approach to folklore.
(A) Study of purely aesthetic beauty
(B) It was developed by Dell Hymes
(C) It views folklore as a tool for persuasion
(D) It argues folklore has no social impact

198. Identify the incorrect statement regarding the concept of 'Text' in the performance approach.
(A) The text is inextricably linked to its context of performance.
(B) The text is viewed as static and unchangeable.
(C) The text is co-created by performer and audience interaction.
(D) The text is an emergent property of the performance.

199. What is a primary cause of 'role strain' in Goffman's dramaturgical model?
(A) The complete absence of an audience
(B) The physical inability to perform
(C) Total collapse of social structure
(D) Strain from meeting role expectations

200. Identify the most appropriate interpretation of "Deep Play" in the analysis of the Balinese cockfight.
(A) Play where stakes are high and appear irrational
(B) Play where the stakes are low and meaningless
(C) Play that takes place in an underwater setting
(D) Play that involves no symbolic cultural meaning

201. Which folklorist is strongly associated with the analysis of Verbal Art as Performance?
(A) Milton Singer
(B) Erving Goffman
(C) Richard Bauman
(D) Arnold van Gennep

202. Consider the following components of a 'Setting' in Hymes's model:
I. Time of day
II. Physical location
III. Psychological feeling of the space (Scene)
IV. Grammatical syntax of verbs
Which of the above represent the Setting/Scene?
(A) I, II, and III
(B) II, III, and IV
(C) I, II, and IV
(D) I, III, and IV

203. Read the given statements and select the correct option.
Statement I: Goffman's "Performance Disruption" occurs when a performer loses face.
Statement II: "Face-saving behavior" is employed by performers to recover from a disruption.
(A) Both Statement I and II are correct.
(B) Both Statement I and II are incorrect.
(C) Statement I is correct and Statement II is incorrect.
(D) Statement I is incorrect and Statement II is correct.

204. A student leaves their hometown, spends a summer feeling disconnected, and then participates in an orientation program. This entire process is a case of:

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culture is actively showcased and transmitted through these structured performances rather than merely existing as abstract concepts. The study affirmed that examining these bounded cultural performances provides a tangible and methodological pathway to comprehend the broader cultural fabric and the transmission of traditional values within modern societal frameworks.

Based on the above source, attempt the following five questions.

261. What specific notion did Milton Singer introduce to the conceptualization of culture?
(A) Culture as a purely abstract and unobservable phenomenon
(B) Culture as exclusively tied to biological inheritance
(C) Cultural performance as an unstructured, random occurrence
(D) Cultural performance as a discrete, observable event

262. According to Singer, what acts as the most fundamental unit of observation for analyzing culture?
(A) The physical geography of a metropolitan center
(B) The bounded cultural performance
(C) The unrecorded daily routines of individuals
(D) The abstract concepts of a society

263. Which of the following is identified as a characteristic of a cultural performance in the observed setting?
(A) A total lack of internal organization and formal structure
(B) The complete absence of any participating audience or performers
(C) A defined event with an organized program
(D) An endless duration that continues without a logical conclusion

264. How were researchers able to extract the overarching cultural themes of the community?
(A) By ignoring the plays, concerts, and recitations entirely
(B) By focusing solely on abstract philosophical concepts
(C) By studying areas completely devoid of human activity
(D) By isolating the scheduled cultural performance events

265. What does the study affirm about examining bounded cultural performances?
(A) A pathway to comprehend the cultural fabric
(B) It obscures the transmission of traditional values and local customs
(C) It proves that culture only exists as a purely abstract concept
(D) It demonstrates that modern societal frameworks lack cultural content

Direction : Please read the following source carefully.

In the analysis of folklife, Arnold van Gennep's theoretical framework on rites of passage and territorial rites offers crucial insights into how societies manage transitions. A case study investigating a regional coming-of-age ceremony strictly applied van Gennep's tripartite model to interpret the proceedings. According to van Gennep, rites of passage are universally characterized by three distinct phases: separation, transition, and incorporation. The observed ceremony began with the initiates being physically removed from their usual social environment, marking the preliminary phase of separation. Following this, they entered a liminal stage of transition, stripped of their previous identities and suspended between social statuses. Finally, the postliminal phase of incorporation occurred, wherein the initiates were formally reintegrated into the community with new rights and responsibilities. Furthermore, the researchers noted the presence of territorial rites, which van Gennep identified as ceremonies accompanying the physical crossing of boundaries, such as moving from one village territory to another. This structured progression highlights how cultural performances systematically facilitate and validate the transformation of an individual's social status within the community's established order.

Based on the above source, attempt the following five questions.

266. What are the three distinct phases of rites of passage according to Arnold van Gennep?
(A) Introduction, climax, and final resolution

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ANSWERS

1. (B) Erving Goffman
The dramaturgical approach conceptualizes social interaction as a theatrical performance where individuals manage the impressions they convey to others. By employing the metaphor of the stage, this framework analyzes how social actors use settings, costumes, and scripted behaviors to maintain their social roles during face-to-face encounters within various public and private spheres of daily life.

2. (B) I, II, and IV
Social interaction involves the use of specific settings and techniques to maintain a desired public image. Key components include the front stage, where performances occur, and the backstage, where actors prepare or relax. Impression management encompasses the various strategies used to control how others perceive the individual during these social enactments, ensuring the performance remains consistent and believable.

3. (C) Statement I is correct and Statement II is incorrect.
Individuals continuously engage in performances to regulate the perceptions formed by their audience in social settings. While impression management is a central feature of interaction, it primarily characterizes behaviors occurring in the front stage. The backstage serves as a private area where actors can drop their formal personas and step out of character, rather than being the exclusive site.

4. (A) P-2, Q-1, R-4, S-3
Different scholars have contributed unique frameworks to the study of cultural performance and social interaction. Thick description focuses on interpreting deep symbolic meanings. Cultural performance identifies discrete observable units of activity. Dramaturgy applies theatrical metaphors to everyday life. Communitas describes the egalitarian bonds formed during rituals. Each concept provides a specific lens for analyzing the complexities of human social behavior.

5. (C) Dropping of the formal role
The front stage serves as the primary location where individuals perform their social roles using expressive equipment and adhering to established norms. It requires active management of the impressions presented to an audience. In contrast, the act of stepping out of character or relaxing from formal expectations typically occurs in the backstage, which is a space hidden from public scrutiny.

6. (A) Both A and R are true and R is the correct explanation of A.
The backstage is an essential component of the dramaturgical model because it provides performers with a sanctuary away from the audience. In this region, individuals can abandon their front-stage personas, rehearse their routines, and discuss performance strategies without fear of observation. This private space allows actors to recuperate and prepare for the demands of their public-facing social roles.

7. (D) Culture is an ensemble of texts to be interpreted.
Culture is viewed as a complex web of significance that humans have spun for themselves. Rather than searching for universal laws, this interpretive approach treats cultural practices as symbolic texts that require deep analysis. By deciphering these symbols, researchers can understand the underlying meanings that actors attribute to their own behaviors and the social world they inhabit collectively.

8. (B) I, II, III, and IV
Interaction rituals typically follow a chronological progression starting with the physical copresence of individuals. This leads to an encounter where participants engage in social interaction. A mutual focus of attention is then established, creating a shared experience among the actors. Finally, the ritual concludes with a departure, marking the end of the specific social engagement and its immediate performative requirements.

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(D) A profound sense of unstructured egalitarian bond

274. What role does communitas play in relation to the normal social structure during the ritual?
(A) It temporarily overrides the normal, hierarchical social structure
(B) It permanently replaces the structured society
(C) It reinforces the conventional social hierarchies of everyday life
(D) It prevents participants from experiencing human connection

275. According to the case study, why is the dialectic between structured society and communitas essential?
(A) It prevents the transition of individuals
(B) It permanently destroys the social fabric
(C) It is essential for cultural renewal
(D) It ensures strict adherence to social statuses

Direction : Please read the following source carefully.

The performance-centered approach to folklife emphasizes the dynamic execution of folklore in social contexts, a concept significantly advanced by Roger D. Abrahams. In an academic investigation of urban street performances, researchers utilized Abrahams's perspective to analyze the interaction between performers and their active audiences. Abrahams focuses heavily on the rhetorical power of performance, arguing that folklore is a persuasive act designed to exert control over the audience and the immediate environment. During the street performances, it was observed that the performers actively manipulated linguistic and kinetic strategies to negotiate relationships and assert authority within the social setting. Abrahams characterizes performance as an energetic expression where the performer assumes accountability to an audience for a display of communicative competence. The study highlighted how performers utilized traditional materials not merely for entertainment, but as active instruments of social strategy and persuasion. Through this performance-centered lens, the research demonstrated that folklife is a vibrant, interactive process wherein cultural expressions are mobilized to solve social problems, negotiate status, and influence audience behavior in real-time interactions.

Based on the above source, attempt the following five questions.

276. What does the performance-centered approach to folklife, advanced by Roger D. Abrahams, primarily emphasize?
(A) Folklore execution in social contexts
(B) The static preservation of ancient and historical texts
(C) The biological foundations of specific cultural rituals
(D) The exclusion of audiences from any formal cultural events

277. How does Abrahams view the rhetorical power of folklore in a performance?
(A) As a purely entertaining act that is devoid of social impact
(B) As a submissive act where the audience controls the performer
(C) As a silent display performed without any linguistic strategies
(D) A persuasive act to exert audience control

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278. What do performers assume accountability for during an energetic expression, according to Abrahams?
(A) The physical safety of the immediate environment
(B) A display of communicative competence to an audience
(C) The exact memorization of historical facts
(D) The financial management of the urban street setting

279. In the observed street performances, how were traditional materials utilized?
(A) Exclusively for quiet, solitary reflection
(B) Merely for the entertainment of passive observers
(C) As active instruments of social strategy and persuasion
(D) As written documents completely hidden from the public

280. Through the performance-centered lens, what are cultural expressions mobilized to do?
(A) Prevent interactive processes within society
(B) Eliminate all forms of real-time interaction
(C) Discourage performers from asserting

authority
(D) Solve social problems and negotiate status

Direction : Please read the following source carefully.

Richard Bauman's contribution to the performance-centered approach shifted the analytical focus of folklife toward the communicative dimensions of verbal art. An ethnographic study examining storytelling sessions in a rural community adopted Bauman's theoretical framework to understand how narratives were enacted. Bauman defines performance as a mode of communicative behavior characterized by the assumption of responsibility to an audience for a display of communicative competence. In the observed sessions, the storytellers signaled the onset of a performance through specific framing devices, such as special codes, figurative language, and formalized opening formulas. These framing techniques alerted the audience that the ensuing communication was subject to evaluation for its form and skill, distinguishing it from ordinary discourse. Bauman argues that performance emerges from the interplay between the cultural text, the event, and the emergent qualities of the social interaction. The study revealed that the meaning of the folk narratives was not fixed in the text but was dynamically generated during the performance event itself. Thus, Bauman's approach establishes that verbal art is fundamentally an active, context-dependent communicative event.

Based on the above source, attempt the following five questions.

281. Toward what did Richard Bauman's framework shift the analytical focus of folklife?
(A) The communicative dimensions of verbal art
(B) The physical artifacts of rural communities
(C) The biological aspects of human speech
(D) The static translation of written texts

282. How did storytellers in the observed sessions signal the onset of a performance?
(A) By remaining completely silent during the entire interaction
(B) By utilizing specific framing devices
(C) By using ordinary, everyday discourse found in typical conversation
(D) By ending the social interaction abruptly and without warning

283. What is the purpose of framing techniques in Bauman's conception of performance?
(A) To ensure the audience ignores the communicative competence of the performer
(B) To alert the audience to evaluate form and skill
(C) To permanently detach the narrative from any relevant cultural context
(D) To convert the performance into ordinary, unevaluated daily discourse

284. According to Bauman, performance emerges from the interplay between which elements?
(A) The cultural text, the event, and the emergent qualities of social interaction
(B) The performer's isolation, the physical space, and the silence of the room
(C) The rigid memorization of texts, the lack of audience, and visual arts
(D) The historical period, geographic location, and governmental regulations

285. What did the ethnographic study reveal about the meaning of folk narratives?
(A) The meaning was completely fixed in the text prior to the reading
(B) The meaning was entirely lost upon the audience during the performance
(C) Meaning generated during the performance
(D) The meaning was irrelevant to the display of communicative competence

Direction : Please read the following source carefully.

In the realm of cultural performances, Richard Schechner's performance-centered approach introduces the concept of restored behavior as a fundamental component of folklife. A scholarly examination of a modernized traditional dance troupe applied Schechner's theories to analyze the structure of their acts. Schechner posits that performances are essentially 'twice-behaved behaviors' or restored behaviors, meaning that the actions performed are not entirely spontaneous but are reconstructed from previously learned, rehearsed, and culturally transmitted sequences. The researchers observed that the dance troupe

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meticulously combined ancient movements with contemporary choreography, creating a performance that was simultaneously traditional and newly arranged. Schechner's framework blurs the rigid boundaries between ritual, theater, and everyday life, suggesting a broad continuum of performative actions. The study found that by rearranging these strips of restored behavior, the performers were able to experiment with their cultural identity and adapt to new social realities. Ultimately, Schechner's perspective demonstrates that cultural performance is an active process of doing and showing doing, wherein society continually remakes itself through the conscious rehearsal and execution of restored behaviors.

Based on the above source, attempt the following five questions.

286. What fundamental concept does Richard Schechner introduce to the study of cultural performances?
(A) Unrehearsed spontaneity
(B) Biological determination
(C) Silent storytelling
(D) Restored behavior

287. How does Schechner define 'twice-behaved behaviors'?
(A) Actions that are entirely spontaneous and never rehearsed or planned
(B) Actions that occur exclusively in everyday non-performative life events
(C) Reconstructed actions from learned sequences
(D) Actions performed twice in one day by different, unrelated performers

288. How did the dance troupe in the scholarly examination utilize restored behavior?
(A) By abandoning all ancient movements in favor of complete spontaneity
(B) By combining ancient and contemporary movements
(C) By refusing to rehearse any culturally transmitted or learned sequences
(D) By performing only in non-theatrical, mundane, everyday settings

289. What does Schechner's framework do to the boundaries between ritual, theater, and everyday life?
(A) It rigidly reinforces them to prevent any form of overlap
(B) It completely eliminates everyday life from the performative continuum
(C) It separates ritual from performance entirely and permanently
(D) It blurs boundaries into a continuum

290. According to the source, what does the active process of 'doing and showing doing' allow society to do?
(A) Society remakes itself through rehearsal
(B) Remain static and entirely unaffected by any contemporary choreography
(C) Reject any form of creative experimentation with cultural identity
(D) Eliminate the need for culturally transmitted and learned sequences

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Analyzing cultural performances through Dell Hymes's Ethnography of Speaking approach necessitates a comprehensive examination of language use within its specific cultural context. A sociolinguistic study of community debate forums rigorously applied Hymes's SPEAKING model to dissect the communicative events. Hymes argued that linguistic competence alone is insufficient; members of a culture must possess communicative competence, knowing when to speak, what to say, and how to appropriately deliver it to specific audiences. The researchers categorized the debate interactions using Hymes's framework, identifying the Setting and Scene, Participants, Ends (goals), Act sequence (form and content), Key (tone or spirit), Instrumentalities (channels and forms of speech), Norms of interaction, and Genres. By systematically analyzing these components, the study highlighted how speech acts in the debate were deeply embedded in the community's cultural norms. The Ethnography of Speaking approach revealed that language in folklife is not merely a grammatical structure but an orchestrated cultural performance. Consequently, the research confirmed Hymes's assertion that understanding a community's folklife requires documenting the intricate rules of speaking that govern their social interactions.

Based on the above source, attempt the following five questions.

cultural framework. The researcher then works to uncover the symbolic meanings behind the actions. The final step involves synthesizing these insights into a thick description, which provides a detailed and meaningful account of the cultural event and its significance to participants.

19. (C) They help adapt traditional culture to modern urban settings.
Cultural performances serve as a vital mechanism for maintaining traditional values amidst the process of urbanization. They allow for the continuity of the Great Tradition by adapting it to the constraints and opportunities of city life. Rather than causing destruction or isolation, these performances provide a structured way for urban residents to remain connected to their cultural heritage and identity.

20. (D) Ethnography of Speaking - Schechner
Most performance concepts are correctly attributed to their respective theorists, such as impression management to Goffman and the Balinese cockfight to Geertz. However, the ethnography of speaking was developed by Dell Hymes rather than Richard Schechner. Schechner is primarily known for his work on restored behavior and the broad spectrum of performance, which connects ritual studies with contemporary theater.

21. (C) Robert Redfield
The framework for studying cultural performance was heavily influenced by the distinction between the Great and Little Traditions. This conceptual foundation provided a way to analyze how formal, textual traditions and local, village traditions interact. By building on these anthropological ideas, researchers could examine how performances act as observable units that transmit and transform cultural heritage across different segments.

22. (A) I, II, and III
Organized cultural performances are characterized by specific structural elements that distinguish them from everyday activities. These include a defined program or sequence of events, a designated audience that observes the performance, and a specific place where the activity occurs. These features ensure that the performance is a discrete unit of observation that effectively communicates cultural themes and values.

23. (C) Statement I is correct and Statement II is incorrect.
Cultural performances are viewed as the primary units through which culture is exhibited and transmitted to an audience. These events are not restricted to classical arts but encompass a wide range of activities, including folk traditions, religious rituals, and local festivals. By including both classical and folk elements, the framework provides a comprehensive way to study the diversity of cultural.

24. (A) P-3, Q-2, R-1, S-4
Understanding cultural dynamics requires defining key concepts that describe different levels of tradition and social change. Cultural performances are discrete units of observation. The Great Tradition refers to formal, textual practices, while the Little Tradition covers local, village-level customs. Sanskritization describes a specific process of social mobility. Together, these terms explain how cultural systems are structured and how they evolve.

25. (C) Unstructured everyday breathing
Organized cultural performances are defined by their structure, intentionality, and communicative purpose. Activities such as religious recitations, classical dances, and theatrical plays fit this definition because they are planned and performed for an audience. Everyday biological functions like breathing are spontaneous and lack the organized program or symbolic intent required to be classified as a distinct unit of performance.

26. (A) Both A and R are true and R is the correct explanation of A.
Cultural performances serve as the primary site where the high, textual traditions and the local, oral traditions meet and influence each other. By studying these events, researchers can see how complex religious and philosophical ideas are translated into forms that are accessible to the wider community. This interaction helps maintain cultural continuity by bridging the gap between different social levels.

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cultural continuity

298. What performative aspect of storytelling was illuminated by the analysis?
(A) The complete irrelevance of the audience's reaction to the story
(B) Delivery shapes audience impact
(C) The requirement for the story to remain verbally identical over time
(D) The elimination of traditional core elements in favor of delivery style

299. What observation was made regarding the adaptation of folk narratives over time?
(A) They become completely unrecognizable from their original historical forms
(B) They adapt while keeping their core
(C) They stubbornly resist all forms of change and contemporary social reality
(D) They quickly lose their underlying moral values when they are adapted

300. Ultimately, what vital mechanism do folk narratives serve for communities?
(A) A mechanism for cultural continuity
(B) A mechanism for forced physical isolation
(C) A mechanism for dismantling collective identity
(D) A mechanism for preventing environmental navigation

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(B) Separation, transition, and incorporation
(C) Isolation, meditation, and spiritual return
(D) Planning, execution, and formal evaluation

267. In the observed ceremony, how was the preliminary phase of separation enacted?
(A) By formally reintegrating the initiates back into the community structure
(B) By removing initiates from their social environment
(C) By leaving the initiates in their usual, everyday social environment
(D) By stripping the initiates of their new rights and responsibilities

268. What characterizes the liminal stage of transition in the observed coming-of-age ceremony?
(A) Initiates are suspended between statuses
(B) Initiates are given their new communal rights and responsibilities
(C) Initiates remain firmly in their previous, established social statuses
(D) Initiates cross physical boundaries into entirely new territories

269. According to the source, what do territorial rites accompany?
(A) The postliminal phase of incorporation
(B) The refusal to change social status
(C) The physical crossing of boundaries
(D) The stripping of previous identities

270. What is the ultimate purpose of the structured progression in these cultural performances?
(A) To prevent individuals from ever changing their social status levels
(B) To challenge and dismantle the community's established social order
(C) To ensure that initiates remain in a permanent state of transition
(D) To facilitate and validate status transformation

Direction : Please read the following source carefully.

Expanding upon the foundational work on rites of passage, Victor Turner provided an intricate analysis of the transition phase, particularly focusing on the concepts of liminality and communitas. In a focused study of an intensive communal healing ritual, anthropologists employed Turner's theoretical lens to understand the participants' experiences. Turner posited that during the liminal phase of a rite of passage, individuals exist in an ambiguous state, situated 'betwixt and between' the structured social positions of everyday life. The healing ritual demonstrated this perfectly, as participants shed their conventional social statuses and hierarchies. In this threshold state, they developed a profound sense of unstructured egalitarian bond, which Turner termed 'communitas'. This intense community spirit temporarily overrides the normal, hierarchical social structure, allowing participants to experience a shared, fundamental human connection. The case study revealed that this dialectic between the structured society and the anti-structural communitas is essential for cultural renewal. By applying Turner's perspective, the research showed how rites of passage not only transition individuals but also periodically rejuvenate the social fabric through the performative experience of liminality.

Based on the above source, attempt the following five questions.

271. What did Victor Turner specifically focus on in his intricate analysis of the transition phase?
(A) The preliminary phase of physical separation
(B) The strict enforcement of social hierarchies
(C) The concepts of liminality and communitas
(D) The final phase of societal incorporation

272. How does Turner describe the state of individuals during the liminal phase?
(A) Firmly entrenched in their conventional and rigid social statuses
(B) Situated 'betwixt and between' positions
(C) Completely isolated without any form of meaningful human connection
(D) Immediately reintegrated into the existing hierarchical society

273. What does the term 'communitas' refer to in Turner's theoretical framework?
(A) A highly structured and hierarchical social order
(B) An ambiguous state of physical separation from the village
(C) A permanent abandonment of cultural renewal

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9. (C) Desire to show separation from a role
Role distancing occurs when an individual intentionally acts in a manner that suggests they are not fully defined by the social role they are currently performing. This behavior demonstrates that the actor possesses a self that exists apart from the obligations of the position. It serves as a way to maintain personal autonomy while still fulfilling the necessary situational requirements.

10. (A) Clifford Geertz - Restored Behavior
While many scholars are correctly associated with their core concepts, the idea of restored behavior is attributed to Richard Schechner rather than Clifford Geertz. Geertz is primarily known for thick description and interpretive anthropology. The other pairings, such as Singer with the Great Tradition and Turner with social drama, accurately reflect the major theoretical contributions of these influential social scientists.

11. (D) Thick description
Thick description is a methodological approach used to describe and interpret the social context and symbolic meaning of human actions. It goes beyond mere physical observation by explaining why an act occurred and what it signifies within a particular culture. This process allows researchers to distinguish between similar-looking physical gestures that may carry vastly different social and cultural implications.

12. (B) I, II, and IV
The analysis of the Balinese cockfight reveals it as a symbolic representation of the social structure and status rivalries. It is described as deep play, where the stakes are high and the activity serves as a text about the participants' lives. While it reflects social hierarchy and expresses deep emotions, it does not strictly determine or change actual social status.

13. (C) Statement I is correct and Statement II is incorrect.
Deep play refers to activities where the stakes are so high that participating appears irrational from a purely economic perspective. However, these events are rich with cultural and symbolic meaning, serving as a commentary on social relations and identity. Rather than lacking meaning, deep play provides a significant platform for individuals to express and negotiate complex aspects of their culture.

14. (A) P-3, Q-4, R-2, S-1
Various theoretical contributions have shaped the study of performance and ritual. Deep play is associated with interpretive anthropology. The presentation of self is a foundational concept in dramaturgy. The ethnography of speaking focuses on language use in social context. Rites of passage identify the structured transitions in life. Each framework offers a specialized methodology for examining how culture is enacted.

15. (A) Inherited biological traits
Culture is defined as a semiotic system composed of publicly shared symbols and webs of significance. It is something that must be interpreted through a search for meaning rather than something dictated by genetics. Biological traits are innate and universal, whereas cultural elements are learned, shared, and expressed through various symbolic acts and performances that constitute the social reality.

16. (C) A is true but R is false.
Culture is fundamentally public because the meanings attached to symbols are shared within a community rather than being confined to individual minds. These symbols operate as a system of communication that allows for social interaction and understanding. While psychological processes exist, the study of culture focuses on the external and public expressions of meaning that structure human life and behavior.

17. (B) He observed cultural performances in Madras.
Fieldwork conducted in Madras provided the basis for developing a framework to study how tradition persists in urban environments. The research focused on how classical and folk traditions interact through discrete units of activity. This approach demonstrated that urbanization does not necessarily destroy traditional culture but can instead provide new venues for its expression and adaptation through organized performances.

18. (A) I, II, III, and IV
The interpretive process begins with the observation of physical behavior and progresses through contextualizing that behavior within the

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291. What is required for analyzing cultural performances through Dell Hymes's approach?
(A) Focusing solely on the internal grammatical sentence structures
(B) Ignoring the specific audiences involved in the communication event
(C) Examining language use in cultural contexts
(D) Eliminating the cultural context from the overall linguistic analysis

292. According to Hymes, why is linguistic competence alone insufficient for members of a culture?
(A) Because they must also possess communicative competence
(B) Because they must reject traditional cultural norms
(C) Because non-verbal communication is the only valid form
(D) Because language is not a part of orchestrated cultural performance

293. Which of the following is an element identified in Hymes's SPEAKING model?
(A) Evolutionary biology
(B) Geographic isolation
(C) Economic prosperity
(D) Act sequence

294. What did the systematic analysis of the debate components highlight?
(A) That speech acts were completely independent of community norms
(B) That speech acts were deeply embedded in the community's cultural norms
(C) That the participants lacked any form of linguistic competence
(D) That instrumentalities are irrelevant to the Ethnography of Speaking

295. What does understanding a community's folklife require, according to Hymes's assertion?
(A) Ignoring the tone or spirit of the specific speech acts performed
(B) Separating the grammatical structure from the cultural performance
(C) Documenting rules governing interaction
(D) Analyzing communicative events without identifying any participants

Direction : Please read the following source carefully.

The academic analysis of folk narratives provides a critical avenue for interpreting the underlying structures and functions of folklife within cultural performances. A detailed case study focused on the oral traditions of a specific indigenous group to systematically examine their corpus of myths and folktales. In this analysis, researchers treated the folk narratives not as static relics, but as dynamic texts that encode the community's moral values, historical memory, and social structures. By analyzing the recurring motifs and structural patterns within these narratives, the study identified how the community rationalizes natural phenomena and reinforces acceptable social behaviors. The analysis of folk narratives also illuminated the performative aspect of storytelling, where the narrator's delivery shapes the narrative's impact on the audience. Furthermore, the researchers observed that these narratives adapt over time, incorporating new social realities while maintaining their traditional core. Ultimately, the systematic analysis of folk narratives demonstrated that these oral traditions serve as a vital mechanism for cultural continuity, allowing communities to articulate their collective identity and navigate the complexities of their social and environmental landscapes.

Based on the above source, attempt the following five questions.

296. How did researchers treat the folk narratives in the detailed case study?
(A) As static relics belonging to a long-forgotten historical past
(B) As purely fictional texts that serve no meaningful social function
(C) As unstructured ramblings that lack any recurring narrative motifs
(D) Dynamic texts encoding moral values

297. By analyzing recurring motifs and structural patterns, what did the study identify about the community?
(A) How the community rationalizes natural phenomena
(B) How the community abandons acceptable social behaviors
(C) How the community rejects historical memory
(D) How the community actively prevents

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27. (D) Groups maintaining a definition of a situation
In the dramaturgical model, a team is a set of individuals who cooperate to stage a single performance and maintain a specific impression for their audience. This cooperation requires the members to support each other and keep the performance's secrets. By working together, the team ensures that the desired definition of the situation is successfully communicated and upheld during social.

28. (A) I, II, III, and IV
The academic study of ritual and performance has evolved through a series of landmark publications. The chronological progression starts with early 20th-century work on rites of passage. This was followed by mid-century developments in the dramaturgy of social life. Later, interpretive approaches to culture emerged, along with sociolinguistic frameworks for analyzing speech events. Each scholar built upon or reacted to these.

29. (C) The performer achieves the desired social response.
When an individual successfully manages the impressions they present, they effectively control how the audience perceives and reacts to them. This success allows the performer to maintain their social face and ensure that the interaction proceeds according to their goals. Successful impression management facilitates smooth social life by preventing disruptions and maintaining the shared reality established during the performative encounter.

30. (D) Backstage - Space for dropping formal character
The concepts used in dramaturgical analysis help describe how social performances are structured and managed. The front includes standardized expressive equipment, while the setting refers to the physical backdrop. The personal front consists of items identified with the actor. The backstage is correctly defined as the private space where the formal performance is suspended, making it an essential region for performers to.

31. (A) Interpreting context and cultural meaning
Thick description is a qualitative research method that emphasizes the importance of context in understanding human behavior. It involves a detailed account of an event that includes the interpretations and meanings shared by the participants. This approach allows the researcher to move beyond a superficial description of actions to grasp the deeper symbolic significance that those actions hold within culture.

32. (B) I, II, and IV
Interpretive anthropology views culture as a semiotic system where meanings are found in public symbols. This approach treats cultural practices as texts that can be read and decoded by the researcher. It relies on qualitative analysis and thick description to understand the actor's perspective. Quantitative surveys are generally not the primary tool used in this specific framework for understanding cultural.

33. (D) Statement I is incorrect and Statement II is correct.
The dramaturgical model does not view human interaction as purely spontaneous; instead, it emphasizes that social life is often structured like a theatrical play. Individuals follow cultural scripts and use specific techniques to manage the impressions they convey. This perspective suggests that human behavior is guided by the need to perform roles effectively within various social settings and before different.

34. (A) P-4, Q-1, R-2, S-3
Theoretical concepts can be better understood through analogies to the world of theater and literature. The front stage is the main area of performance, while the backstage acts as a rehearsal or relaxation room. Thick description is comparable to interpreting a complex literary text. Cultural performances are discrete units like plays. These analogies highlight the structured and symbolic nature of social.

35. (C) An individual's private, silent daydreaming
Cultural performances are public events characterized by an organized program, a specific time and place, and an audience. Traditional weddings, religious recitations, and dance recitals all meet these criteria as they are collective, communicative acts. Private, internal activities like silent daydreaming lack the necessary public exhibition and organized structure required to be classified as a distinct unit of cultural.

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rather than fixed artifacts. The statement that this approach considers the text as the only important aspect is fundamentally.

109. (C) Interaction between performer and audience
A performance is described as emergent because its specific form and meaning are not pre-determined but arise during the interaction itself. The feedback from the audience and the performer's skill in responding to the situational context shape the outcome of the event. This dynamic process allows for the creative adaptation of traditions, ensuring that the performance is relevant to participants.

110. (D) Restored behavior – "Twice-behaved behavior"
Key terms in performance studies help describe the nature of performative acts. Restored behavior is synonymous with twice-behaved behavior, referring to actions that are practiced and repeated. The other pairings mentioned are incorrect because they associate theorists with concepts that are not their primary focus or associate the wrong concepts together. These distinctions are essential for navigating the theoretical.

111. (A) Richard Bauman
The definition of performance as the assumption of responsibility to an audience for a display of communicative competence is a central tenet of modern folkloristics. This perspective emphasizes that the performer is held accountable for how well they execute their task. This evaluative relationship between the performer and the audience is what marks an event as a performance within.

112. (A) I, II, III, and IV
Performances are often signaled to an audience through various "keying" or framing devices. These can include the use of special linguistic codes, figurative language, rhythmic parallelism, or paralinguistic features such as pitch and tone. These cues alert the audience to interpret the subsequent communication as a performance that should be evaluated based on its artistic and communicative qualities and.

113. (A) Both Statement I and II are correct.
Modern performance theory often explores the connections between formal theater and the rituals of everyday life, blurring the lines between art and reality. Collaborative efforts between researchers in theater and anthropology have furthered this goal by examining how both domains involve practiced behavior and social transformation. These connections help explain the universal nature of performance across different spheres of human.

114. (A) The performance-centered approach
Analyzing a joke by focusing on its delivery, timing, and the teller's interaction with the audience is a hallmark of the performance-centered approach. This method moves beyond the content of the joke to examine how it is enacted as a communicative event. By considering these non-textual elements, researchers can gain a fuller understanding of how humor and tradition are shared.

115. (C) Cellular division
The broad spectrum of performance includes various human activities that are socially enacted and involve some form of practiced behavior. This covers aesthetic arts, sports, and sacred rituals. Biological processes like cellular division are involuntary and lack the communicative intent, social exhibition, or cultural scripting required to be considered a performative act within this theoretical framework of social and.

116. (D) Restored Behavior
A historical reenactment that is carefully practiced and repeated annually is a clear example of restored behavior. The participants are engaging in actions that are "twice-behaved," meaning they are not spontaneous but are instead rehearsed for public display. This concept explains how communities use performance to connect with the past and maintain their shared cultural identity through structured events.

117. (C) Communication marked by audience accountability
Performance is defined as a specific mode of communication where the speaker is held accountable by the audience for their communicative competence. This accountability means the performance is subject to evaluation

45. (C) Viewing culture as static history only
The performance approach views culture as a dynamic, ongoing process enacted through specific events and expressive behaviors. It emphasizes the active role of individuals in creating and transforming culture during interactions. This perspective contrasts with views that treat culture as a static collection of historical artifacts or fixed traditions that do not change or adapt to new social contexts and.

46. (A) Both A and R are true and R is the correct explanation of A.
Culture is not a phenomenon that can be explained through the search for universal laws or experimental data. Instead, it is a semiotic system where meaning is found in the symbolic interpretations of the participants. Therefore, the study of culture must be an interpretive venture that seeks to understand the "webs of significance" that humans have created for themselves in society.

47. (A) He developed the concept of cultural performance while studying in India.
Field research in Madras led to the development of a framework for analyzing tradition within modernizing societies. This work emphasized that cultural performances are the primary units of observation for understanding how culture is maintained and transmitted. This approach demonstrated that traditions are not lost during urbanization but are instead expressed through organized programs that reflect both classical and folk.

48. (A) I, II, III, and IV
A social drama typically unfolds in four distinct stages. It begins with a breach of a norm, which escalates into a crisis. This is followed by redressive actions, such as rituals or legal proceedings, intended to resolve the conflict. The process concludes with either the reintegration of the group or the recognition of a permanent schism between the parties involved in the drama.

49. (B) Grasping actor's contextual meaning
Thick description allows researchers to move beyond superficial observations and understand the specific meanings that individuals attribute to their actions. By focusing on the social context and symbolic systems, ethnography can provide a more accurate and deeper account of cultural life. This approach ensures that the researcher's analysis is grounded in the reality of the participants' own world and.

50. (A) Off-stage - Performer meets the audience
The dramaturgical model identifies different regions where social interactions occur. The front stage is the public area for formal performances, while the backstage is a private space where illusions are dropped. The setting provides the physical backdrop. Meeting the audience for the performance occurs in the front stage, making the description of the off-stage area as the site of interaction.

51. (C) Rites of passage
Arnold van Gennep is recognized for identifying the universal structure found in ceremonies that mark transitions in an individual's life. These rites occur during significant changes in social status, such as birth, puberty, marriage, and death. By analyzing these ceremonies across various cultures, he demonstrated that they all follow a similar three-part sequence designed to manage the process of social.

52. (A) I, II, and III
Rites of passage are structured into three primary phases that guide individuals through social transitions. Separation involves detaching from the previous status. The transition or liminal phase is a period of ambiguity where the individual is neither here nor there. Incorporation is the final stage where the individual re-enters society with a new status. Rejection is not a part of this.

53. (C) Statement I is correct and Statement II is incorrect.
Territorial rites involve the physical crossing of boundaries, such as portals or city gates, which signify a change in social or religious status. These acts are not merely geographic; they carry deep symbolic meaning as the individual moves from one domain to another. Crossing a threshold represents a transition between different social states, mirroring the structure found in other types of rituals.

54. (A) P-1, Q-4, R-3, S-2
Each phase of a rite of passage involves specific actions and symbolic meanings. Separation is

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36. (A) Both A and R are true and R is the correct explanation of A.
Social reality is maintained through the successful execution of performances that provide individuals with a framework for understanding their roles. If a performance fails or is disrupted, the shared definition of the situation collapses, leading to confusion and social disorder. The audience relies on these performative cues to know how to behave appropriately, making consistency vital for social stability.

37. (C) It is a text about social hierarchy
The Balinese cockfight is analyzed as a symbolic event that provides insight into the island's culture and social structure. It is viewed as a text that the Balinese read about themselves, focusing on themes of status, honor, and rivalry. By interpreting this event, one can understand the deep-seated cultural values and social tensions that are expressed through this.

38. (A) I, II, III, and IV
The study of cultural performance involves a systematic process of observation and analysis. It begins with identifying a specific event, followed by observing the themes and media used. The researcher then analyzes how different levels of tradition interact within the performance. This empirical work eventually leads to the formulation of the broader concept, providing a tool for cross-cultural ethnographic.

39. (D) Backstage behavior leaking to the front
Performance disruption occurs when the separation between the front stage and backstage is compromised. If the audience witnesses the private, unpolished behaviors or the preparations that are supposed to remain hidden, the carefully constructed social illusion is shattered. Maintaining this boundary is crucial for impression management, as it prevents contradictory information from undermining the actor's public persona and the overall.

40. (A) Wink vs Twitch - Distinction between biological act and symbolic gesture
A central example in interpretive anthropology is the distinction between a physiological twitch and a symbolic wink. While the physical movement is the same, the wink carries social meaning and intent, which can only be understood through thick description. This highlights the focus on symbols and interpretation, rather than biological determinism or strict laws of behavior, in understanding the complexities of.

41. (C) Convey information about themselves
Sign-vehicles are the various cues and symbols that individuals use during social interactions to communicate their identity and status. These include clothing, speech patterns, and physical gestures that help the audience understand the performer's role. By strategically using these vehicles, actors can manage the impressions they make and ensure that they are perceived in a way that is socially appropriate.

42. (A) I, II, and III
Cultural performances are composed of several key elements that allow them to convey meaning effectively. These include cultural media such as song or dance, specific cultural themes that reflect societal values, and specialists who possess the skills to execute the performance. Biological inheritance is not considered a component of these organized events, as they are learned and transmitted through social.

43. (D) Statement I is incorrect and Statement II is correct.
In the dramaturgical perspective, the "self" is not a fixed, internal entity but rather a social product that emerges from the performance. Individuals do not have a core self that remains unchanged across different settings; instead, they present different versions of themselves depending on the audience and context. The self is the result of the interaction between the performer and.

44. (A) P-2, Q-1, R-4, S-3
Communication during a performance involves both intentional and unintentional elements. "Given" communication consists of deliberate verbal and non-verbal cues. "Given off" communication refers to the unintentional signals that may reveal the performer's true feelings. Idealization involves performing according to social norms, while mystification maintains social distance. Together, these concepts explain how actors strategically manage their presentation in social settings and encounters.

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the process is recognized and supported by the community. Far from being random, these rituals are essential for maintaining social order and the continuity of tradition.

64. (A) P-2, Q-4, R-1, S-3
The stages of a social drama follow a logical sequence that tracks the development and resolution of a conflict. A breach is the initial violation of a norm. A crisis occurs when the conflict widens and becomes public. Redressive action involves the use of rituals or legal means to address the issue. Reintegration is the successful healing of the breach and.

65. (B) Daily commute to work
Rites of passage are significant ceremonies that mark a permanent change in an individual's social status, such as graduations, funerals, or initiations into adulthood. These events involve a structured process of separation and transition. A daily commute is a routine, repetitive activity that does not result in a lasting change of status or identity, making it an exception to this ritual.

66. (A) Both A and R are true and R is the correct explanation of A.
Individuals in the liminal phase are often seen as "structurally invisible" because they no longer hold their old status and have not yet achieved their new one. They occupy a marginal space that falls outside the normal classifications of the social system. This lack of a clear social identity makes them ambiguous figures who are often subjected to special ritual.

67. (C) He argued that social life is inherently performative
Social processes and rituals are viewed as being filled with dramatic elements that reflect the underlying tensions of a society. Social life is seen as a series of performances where individuals enact their identities and resolve conflicts through structured events. This perspective emphasizes that the study of human interaction can be greatly enhanced by applying analogies drawn from the world of.

68. (D) They are entirely disconnected from rites of passage.
Territorial rites are a specific type of rite of passage that focuses on the symbolic and physical crossing of boundaries. Passing through a portal or threshold represents a transition between different social or religious domains, mirroring the phases of separation, transition, and incorporation. These acts are deeply integrated into the overall framework of rituals that manage transitions between various social states.

69. (C) Failure to contain the breach
A crisis emerges in a social drama when the initial violation of a norm is not quickly resolved and becomes a matter of public concern. The conflict spreads through the group, creating a state of tension that threatens the stability of the social structure. This escalation necessitates some form of redressive action to address the underlying issues and attempt to restore order to.

70. (B) Ideological communitas - Utopian models
Communitas takes several forms within social life. Spontaneous communitas is a direct, immediate experience of equality. Normative communitas involves the institutionalization of these feelings into a structured group. Ideological communitas refers to the development of utopian models or theories that aim to recreate the sense of bonding found in rituals. These categories help explain how egalitarian impulses interact with social structures.

71. (D) Recognition of a schism
When the redressive actions in a social drama fail to resolve the underlying conflict, the process may lead to a permanent split within the community. This outcome, known as a schism, represents the formal recognition that the parties involved can no longer coexist within the same social structure. It is the alternative to reintegration and marks a significant change in the group's.

72. (A) I, II, and III
During the liminal phase, initiands often undergo experiences that emphasize their lack of status and their vulnerability. They may be stripped of their possessions, subjected to various trials or ordeals, and viewed as being in a sacred or polluting state. They are expected to be submissive to their instructors, rather than dictating rules, as they prepare for their new social.

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91. (D) Roger D. Abrahams
Folklore studies underwent a significant shift when researchers began to treat folk traditions as dynamic events rather than static texts. This approach emphasizes that folklore is something people do, focusing on the performance itself and its social context. By viewing folklore as a form of communicative action, scholars could examine how traditions are used strategically to achieve social goals and manage.

92. (A) I, II, and III
Several scholars were instrumental in developing the performance-centered approach to folklore and cultural studies. This group includes theorists who focused on rhetorical strategies, verbal art as performance, and the broad spectrum of performative behaviors. While earlier anthropologists contributed to the study of culture, this specific movement emerged later, emphasizing the dynamic and interactional nature of traditional expressions within their.

93. (C) Statement I is correct and Statement II is incorrect.
The performance-centered approach treats folklore as a living process of communication that cannot be understood in isolation. Instead of disregarding the audience and context, this framework places them at the center of the analysis. The meaning of a performance is seen as emerging from the interaction between the performer and the audience within a specific social and situational setting.

94. (A) P-3, Q-1, R-2, S-4
The performance turn in folklore and linguistic anthropology was driven by several key concepts. These include a rhetorical theory of folklore, the analysis of verbal art, the concept of restored behavior, and the ethnography of speaking. Each of these ideas highlights different aspects of how communication is structured and enacted within various cultural contexts, moving the field beyond purely.

95. (A) Folklore as a dead, archived artifact
Performance theory focuses on the living, emergent qualities of communication rather than treating folklore as a collection of static objects. Central to this perspective is the idea that the performer takes responsibility to an audience for a display of communicative competence. The performance is an active event where meaning is created and evaluated, contrasting sharply with views that see folklore.

96. (A) Both A and R are true and R is the correct explanation of A.
A rhetorical approach to folklore views traditional expressions as tools that people use to navigate social situations and influence others. Performers are seen as strategic actors who employ proverbs, stories, and other genres to persuade their audience and manage social relationships. This perspective emphasizes the functional and dynamic role of folklore in everyday life, rather than its purely aesthetic.

97. (B) Performance encompasses a broad spectrum including play, ritual, and daily life.
The "broad spectrum" approach to performance studies argues that the concept should not be limited to professional theater. Instead, it includes a wide range of human activities such as rituals, sports, play, and even everyday social interactions. All these behaviors involve some degree of restored or practiced behavior, making them suitable subjects for analysis through the lens of performance.

98. (A) Adhering to unadapted memorization
Verbal art as performance is a specific mode of communication where the speaker takes responsibility for their display and is evaluated by the audience. This process is dynamic and emergent, meaning it is not just about memorizing and repeating a fixed text. Instead, the performance is shaped by the interaction and the context, allowing for creative adaptation and the emergence of.

99. (C) It allows the text, event, and social structure to be shaped dynamically during the performance.
The concept of emergence highlights that a performance is not a pre-determined event but is instead shaped as it unfolds. The interaction between the performer, the audience, and the specific situational context allows for the creation of new meanings and the adaptation of traditional forms. This dynamic process ensures that every performance is unique and reflects the immediate social reality.

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82. (B) I, III, and IV
Normative communitas is the form that arises when the spontaneous, egalitarian feelings of the liminal phase are organized into a more permanent social system. This process involves the creation of rules and social controls to sustain the original experience over time. It represents the attempt to preserve the spirit of communitas within a structured framework that can manage resources and.

83. (C) Statement I is correct and Statement II is incorrect.
The theory of social drama and performance is not limited to traditional societies but is also highly applicable to modern social and political events. Many aspects of modern life, such as elections, trials, and public protests, exhibit performative and liminal elements. These events can be analyzed using the same structural phases identified in ritual studies, demonstrating the universal nature of these.

84. (A) P-2, Q-3, R-4, S-1
The field of performance studies has been shaped by the foundational work of several key scholars. These contributions include identifying the structure of rites of passage, developing theories of social drama and communitas, applying dramaturgical metaphors to everyday life, and using thick description to interpret cultural symbols. Together, these frameworks provide a comprehensive set of tools for analyzing human social behavior.

85. (C) State of bureaucratic control
Ritual performance theories focus on states of transition and the suspension of social structures, such as liminality, communitas, and anti-structure. Modern leisure activities, described as liminoid phenomena, also fit into this framework. Bureaucratic control, however, represents the highly structured and rigid aspects of society that these performative moments often temporarily escape or challenge, rather than being a core part of.

86. (A) Both A and R are true and R is the correct explanation of A.
A distinction is made between traditional rituals and modern leisure activities to explain how performative elements manifest in different social contexts. Liminal phenomena are obligatory and tied to traditional social transitions. In contrast, liminoid phenomena are voluntary and occur in the spaces of leisure within industrial societies, such as theater and sports. Both categories involve a temporary departure from the normal.

87. (D) A three-part ritual process
The study of ceremonies that mark transitions in social status led to the identification of a universal tripartite structure. This process consists of separation from the previous state, a period of transition, and final incorporation into the new social position. This foundational work provided a framework for analyzing how various cultures manage the movement of individuals through different life stages and.

88. (A) They possess no liminal phase.
Territorial rites, like all other rites of passage, follow a tripartite structure that includes a phase of transition. Crossing a physical portal or threshold serves as the symbolic limen where the individual is between two different domains. These rites are not disconnected from the broader category of life-cycle ceremonies; instead, they provide a spatial representation of the social movements through various.

89. (C) To prevent crisis from destroying structure
Redressive actions are initiated within a social drama to address a conflict that has escalated into a public crisis. The community uses these rituals or procedures to contain the disruption and prevent the complete breakdown of social order. By addressing the underlying issues, the group seeks to either restore harmony or find a way to manage the permanent changes that.

90. (A) Communitas - Spontaneous feeling of social equality
Key terms in performance theory describe the social bonds and activities that occur during periods of transition. Communitas is the spontaneous experience of togetherness and equality. The other terms, such as liminal and liminoid, refer to different types of transitional states depending on their cultural context. A schism is not a successful resolution but rather a permanent split in the social.

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the detachment from a previous social position. Transition is an ambiguous, middle state between statuses. Incorporation involves re-entering society with a new identity and responsibilities. Territorial rites specifically focus on crossing physical or symbolic boundaries. Together, these elements facilitate the smooth movement of individuals through various social roles.

55. (D) High status and hierarchy
The liminal phase is characterized by a lack of social structure and the suspension of normal hierarchies. During this period, participants are often treated as equals and are subjected to various trials or ordeals. This ambiguity and "in-betweenness" create a sense of bonding known as communitas. High status and clear social rankings are typically absent until the individual reaches the final incorporation.

56. (A) Both A and R are true and R is the correct explanation of A.
Victor Turner focused on the liminal phase because it represents a unique social state where everyday structures are dissolved. This period of anti-structure allows for the emergence of communitas, a profound sense of egalitarian fellowship among participants. Turner believed that these moments of bonding are essential for social health, providing a temporary escape from the rigidities of the established social.

57. (C) Unstructured, egalitarian bonding
Communitas refers to the intense feeling of togetherness and equality that often arises during the liminal phase of a ritual. In this state, participants move beyond their formal social roles and relate to one each other as human beings. It is a temporary condition of anti-structure that contrasts with the stratified and hierarchical nature of normal everyday life in various social.

58. (A) Alignment of social structure
A social drama begins with a breach of a social norm and progresses through a crisis and redressive actions. These stages represent the disruption and attempted resolution of conflict within a group. The alignment of social structure is not a stage in this process; instead, the drama often leads to either the restoration of social harmony or the recognition of a permanent.

59. (D) Return with new rights and obligations
The final phase of a rite of passage, incorporation, marks the completion of the individual's transition. During this stage, the person re-enters the social structure with a new identity, status, and set of responsibilities. The community formally recognizes the change, and the individual is expected to adhere to the rights and obligations associated with their newly acquired social position in.

60. (B) Incorporation - Postliminal
The terminology used for rites of passage identifies the different stages of transition. The separation phase is known as preliminal, the transition phase as liminal, and the incorporation phase as postliminal. Each term reflects the individual's relationship to the symbolic threshold or "limen" that they must cross to achieve their new social status within the community's established ritual framework and.

61. (C) Victor Turner
Building upon earlier work on rites of passage, Victor Turner developed a more detailed theory of how rituals and social conflicts operate. He focused on the middle phase of transition, introducing the concepts of liminality and communitas to explain the bonding that occurs when social structures are suspended. His work on social drama further explored how societies manage and resolve internal conflicts.

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62. (A) I, II, and III
Communitas can manifest in different forms depending on its origin and duration. Existential or spontaneous communitas is a fleeting, intense feeling of togetherness. Normative communitas occurs when these spontaneous feelings are organized into a permanent social system. Ideological communitas refers to various utopian models based on these principles. Biological processes are not categorized as a type of communitas in this theoretical.

63. (C) Statement I is correct and Statement II is incorrect.
Ceremonies marking major life events are found in societies worldwide and follow a highly structured tripartite sequence. These rites are designed to manage the transition of individuals from one social state to another, ensuring that

100. (D) Rhetorical approach to folklore - Roger D. Abrahams
Performance studies are characterized by several key concepts and the scholars who developed them. The rhetorical approach to folklore is correctly associated with Roger D. Abrahams. Other ideas, such as restored behavior and the broad spectrum of performance, were pioneered by different theorists. These pairings help identify the major theoretical lineages that have contributed to our understanding of cultural.

101. (C) Twice-behaved behavior or practiced, rehearsed actions.
Restored behavior refers to actions that have been practiced or repeated over time, making them "not for the first time." This concept applies to a wide range of activities, from formal rituals and theatrical plays to the routines of daily life. By recognizing these behaviors as rehearsed, researchers can analyze how individuals and communities use performance to transmit and transform.

102. (B) I, II, III, and IV
The broad spectrum of performance includes various human activities that involve practiced behavior and social exhibition. This encompasses aesthetic theater, sacred rituals, sports, and the roles individuals play in their everyday lives. These diverse behaviors are all seen as performative because they are enacted for an audience and involve the use of specific social and cultural scripts to.

103. (C) Statement I is correct and Statement II is incorrect.
Performance is fundamentally an interactional event where the performer's actions are directed toward an audience. A key element of this interaction is the assumption of responsibility by the performer, who is then evaluated by the audience based on their communicative competence. This evaluative aspect is what distinguishes performance from other modes of communication, making the audience an active participant.

104. (A) Bauman's concept of emergent performance
When a storyteller adapts their narrative based on the reactions of the audience, they are demonstrating the emergent quality of performance. The story is not a fixed text but is instead shaped by the immediate interaction. This process allows the event to reflect the specific needs and interests of the participants, making each telling a unique communicative act within its social.

105. (C) Treating the folk text as an isolated, fixed literary object
The performance-centered approach shifts the focus from isolated texts to the contexts and interactions that define folklore events. It views traditional expressions as communicative actions that are enacted within specific social settings. Treating a text as a fixed and independent object is contrary to this perspective, which emphasizes the dynamic relationship between the performer, the audience, and the situational.

106. (A) Restored behavior
Rituals that involve practiced and repeated actions are classic examples of restored behavior. These behaviors are "twice-behaved" because they are not spontaneous inventions but are instead learned and performed over generations. By analyzing these rehearsed acts, researchers can understand how communities use ritual to maintain cultural continuity and express their shared values through structured and repeated performative events and.

107. (D) He shifted folklore studies from items (texts) to events (performances).
A major contribution to the field of folklore was the shift in focus from collecting and analyzing static texts to studying the actual events where folklore is performed. This perspective emphasizes that folklore is a form of social action and persuasion. By examining how traditional expressions are used in context, researchers can better understand the strategic role they play in life.

108. (B) It embraced sociolinguistics and communication theory.
The shift toward a performance-centered approach involved a rejection of text-centric analysis and the adoption of insights from sociolinguistics and communication theory. This new perspective highlighted the dynamic and situational nature of folklore, arguing that traditional expressions are communicative acts

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73. (D) Statement I is incorrect and Statement II is correct.
The crossing of a physical portal in a territorial rite is far more than a change of location; it symbolizes a movement between different social or magico-religious worlds. These rituals mark the transition from the familiar to the unfamiliar, or from the profane to the sacred. The physical boundary serves as a powerful metaphor for the social thresholds individuals must cross.

74. (A) P-3, Q-1, R-2
The three-part structure of rites of passage is described using specific terminology that highlights the relationship to the symbolic threshold. The phase of separation is called preliminal, indicating it occurs before the threshold. The transition phase is liminal, occurring at the threshold itself. The incorporation phase is postliminal, signifying the movement beyond the threshold and back into the social structure with status.

75. (D) Highest social rank
Liminality is often represented through metaphors that emphasize the individual's state of being "betwixt and between" normal social categories. Common symbols include death and rebirth, being in the womb, or a celestial eclipse. These metaphors highlight the temporary suspension of identity and status. Achieving a high social rank is the goal of the entire process, but it is typically.

76. (A) Both A and R are true and R is the correct explanation of A.
Liminality and communitas are considered "anti-structure" because they temporarily dissolve the hierarchies and rules that govern normal social life. This state allows individuals to connect in an egalitarian way, which can challenge the established order. By providing a space where status is irrelevant, these ritual phases offer a necessary counterbalance to the rigidities of the everyday social system and.

77. (C) It uses public rituals or trials to resolve crisis
Redressive action is the phase in a social drama where the community attempts to deal with an escalated conflict. This often involves formal procedures such as legal trials, arbitration, or public rituals designed to address the breach. The goal is to evaluate the situation and determine a way forward that will either reintegrate the parties or formally recognize a permanent social.

78. (D) He focused exclusively on the individual's psychology, ignoring society.
Methodological approaches to rites of passage emphasize their social function in maintaining the continuity of the community. These rituals are analyzed cross-culturally to identify their universal tripartite structure and their role in social regeneration. The focus is on how society manages transitions, rather than just the individual's internal psychological state, making the idea that society was ignored a significant.

79. (A) It binds them together in a profound, egalitarian fellowship.
The experience of communitas creates a powerful sense of unity and equality among ritual participants. By stripping away social status and roles, the liminal phase allows individuals to bond on a deeply human level. This fellowship provides a temporary but intense experience of social togetherness that can strengthen the community and provide a sense of shared identity that lasts beyond the.

80. (B) Liminal phase - Individual is betwixt and between
Each phase of a rite of passage represents a different stage of social transition. In the separation phase, the individual is detached from their status. The liminal phase is the core period of being "betwixt and between" two social positions. The incorporation phase involves re-entering society with a new identity. Understanding these distinctions is crucial for analyzing how rituals facilitate various changes.

81. (B) The combination of liminality and communitas
Anti-structure refers to the social state found in the liminal phase where normal hierarchies and roles are suspended, allowing for the emergence of communitas. This condition stands in contrast to the structured, stratified nature of everyday social life. By studying anti-structure, researchers can understand the egalitarian impulses that exist alongside and sometimes challenge the formal organizations and rules of a community.

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based on how well it is executed. This relationship distinguishes performance from everyday speech, as it creates a heightened focus on the act of expression and the performer's skill.

118. (B) Folklore items are static and lack social function.
The rhetorical approach views folklore as a dynamic tool that individuals use strategically to manage social situations and influence others. Traditional expressions are not seen as static relics but as functional elements of communication that can persuade or control an audience. This perspective highlights the active role of folklore in social life, rather than its purely historical or aesthetic.

119. (D) It keys the audience to interpret the communication as a performance subject to evaluation.
Framing or "keying" a performance provides the audience with the necessary signals to understand how to interpret the communication. These cues alert the listeners that the speaker is now in a performative mode and that their skill should be evaluated. This framing establishes the specific context within which the performance takes place, ensuring that the participants share a common understanding.

120. (A) Bauman - Emergent quality of performance
Successful identification of theoretical contributions involves matching scholars with their core concepts. The idea that a performance's form and meaning emerge during the interaction is a key part of Richard Bauman's work. The other pairings are incorrect as they misattribute foundational ideas in performance studies. Understanding these connections is vital for a clear grasp of the field's theoretical.

121. (C) Dell Hymes
The ethnography of speaking was developed to study how language is used in actual social contexts, rather than just as an abstract grammatical system. This approach emphasizes that communication is a form of cultural behavior that follows specific social rules. By examining speech events, researchers can understand the relationship between language and the social structures and values of a.

122. (D) I, II, III, IV, and V
The SPEAKING model identifies several essential components for analyzing any communicative event. These include the setting and scene, the participants involved, the ends or goals, the sequence of acts, and the key or tone of the interaction. By considering all these elements, researchers can provide a comprehensive account of how communication is structured and how it functions within.

123. (D) Statement I is incorrect and Statement II is correct.
Linguistic theory was expanded by introducing the concept of communicative competence, which goes beyond the knowledge of grammar to include the social rules of language use. This approach argues that language cannot be studied in isolation from its cultural context. Instead, researchers must analyze how speakers use their knowledge to communicate effectively and appropriately in various real-world social and situational.

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124. (B) Key
In the SPEAKING model, the "key" refers to the tone, manner, or spirit in which a speech act is performed. Analyzing whether a communication is serious, mocking, or formal helps researchers understand how the message is intended to be received. The key provides crucial information for interpreting the meaning of the interaction, as it frames the content of the speech.

125. (C) Knowledge
The acronym SPEAKING represents several specific components of a communicative event: Setting, Participants, Ends, Act sequence, Key, Instrumentalities, Norms, and Genre. While knowledge is necessary for communication, it is not one of the specific categories identified in this particular model. Each label in the acronym provides a focused lens for examining different aspects of how people interact through speech and.

126. (D) Communicative competence and norms of interaction
The use of silence in specific contexts is a part of a community's rules for appropriate communication. Knowing when to be silent is a form of communicative competence, and

features. These elements are a crucial part of the performative display and contribute to the audience's experience and interpretation of the narrative. Analyzing these features helps researchers understand how the performer's skill and creative choices shape the living.

145. (B) Finding fixed texts by ignoring context
Analyzing folk narratives as performance involves examining the emergent qualities of the event and the interaction between the performer and the audience. This requires paying close attention to non-verbal cues and the situational setting. Seeking a fixed text while ignoring these contextual elements is the opposite of a performance-centered approach, which views the story as a dynamic and socially.

146. (A) Emergent performance based on interaction
When a storyteller interacts with the audience and changes the pacing of their narrative, it illustrates the emergent quality of performance. The event is not pre-set but is shaped by the real-time social engagement between the participants. This dynamic process ensures that the story is relevant to the audience and reflects the specific situational context, making each telling a unique.

147. (C) The narrative is viewed as a speech act situated in a specific cultural matrix.
Applying a sociolinguistic framework to folk narratives involves treating each telling as a speech act that is governed by cultural rules. This approach examines how the story functions within its social environment, taking into account the identities of the participants and the norms of the community. This perspective ensures that the analysis is grounded in the actual use of.

148. (D) It maintains that all variations in a tale are errors to be discarded.
The move toward performance-centered analysis values the agency of the storyteller and the active role of the audience. It emphasizes that the context of the telling is vital for understanding the narrative's meaning. In this view, variations are not seen as errors to be removed but as creative adaptations that reflect the emergent and situational nature of the performative.

149. (C) Adaptation to the specific audience and context
Variations in folk narratives often arise because performers adapt their stories to suit different audiences and situational needs. From a performance perspective, these changes are intentional and strategic, allowing the story to remain relevant and effective as a communicative act. This creative process ensures that traditional expressions can evolve and continue to function effectively within a changing social.

150. (B) Framing device or performance key
Performers use specific signals, such as standard opening formulas, to alert their audience that a performance is beginning. These framing devices or "keys" provide the context for how the subsequent communication should be interpreted and evaluated. By using these markers, the performer establishes the boundaries of the performative event and prepares the audience to engage with the narrative in.

151. (D) Personal Front
In the dramaturgical model, the personal front includes the expressive equipment that is closely identified with the performer. This consists of appearance and manner, as well as the physical setting that provides the backdrop for the interaction. Together, these elements help the actor convey their identity and manage the impressions they make on the audience during a social performance in.

152. (A) I, II, III, and V
The backstage is a critical region in social life where performers can prepare for their roles and relax away from the audience. In this space, illusions are constructed, and actors can drop their formal personas and interact informally with their teammates. It is generally hidden from the audience to prevent any disruptions that might shatter the impressions created in the.

153. (A) Both Statement I and II are correct.
Performers often present an idealized version of themselves and their situations to align with social expectations and cultural norms. This process involves highlighting attributes that are viewed favorably while simultaneously suppressing or concealing details that might contradict the desired image. Such strategic

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language from its social environment would be contrary to the core goals of this approach, which seeks to understand communication as an integrated cultural practice.

136. (A) The SPEAKING model components restricting speech acts
When the ability to perform a specific genre, such as a myth, is restricted by factors like time and the identity of the participants, it illustrates how the various components of communication interact. These constraints are part of the social and cultural rules that define appropriate speech behavior. By analyzing these relationships, researchers can understand how culture regulates the use of.

137. (C) Recognized goals of a speech event
"Ends" in the SPEAKING model refer to the recognized goals and outcomes of a communicative event from the perspective of the community. This includes both the official purpose of the event and the individual goals of the participants. Analyzing the ends helps researchers understand why a speech event occurs and what it is intended to achieve within the social and cultural.

138. (A) It proves that text is more important than context in folklore.
The ethnography of speaking actually emphasizes the importance of context over purely textual analysis in folklore studies. It provides a framework for understanding how folk narratives and other genres are used in real-world communicative situations. By treating these traditions as speech events, the model helps researchers analyze the social and cultural rules that govern their performance and interpretation in life.

139. (D) It pushed folklorists to analyze how, when, and why folklore is communicated.
The adoption of a performance-centered and sociolinguistic perspective transformed folklore studies by highlighting the importance of the communicative event. This shift encouraged researchers to look beyond archived texts and examine the actual use of traditional expressions in social life. By analyzing the rules and contexts of performance, folklorists could gain a deeper understanding of how traditions function within culture.

140. (B) Categories such as myths or proverbs
Genres in the SPEAKING model refer to the specific categories of communicative acts that are recognized by a community. These include formal types like myths, proverbs, and speeches, as well as more informal categories. Each genre has its own set of rules and expectations for performance. Identifying the genre is essential for understanding how a specific communication should be.

141. (C) Vladimir Propp
Structural methods in the study of folk narratives were pioneered by researchers who focused on the underlying patterns of story plots. This approach involved breaking down tales into their constituent parts and identifying universal functions. While this method provides a clear structural analysis, it differs from the performance-centered approach, which prioritizes the situational context and the act of telling the tale.

142. (B) I, II, III, and IV
Performance analysis of folk narratives requires attention to several non-textual elements that contribute to the event's meaning. These include paralinguistic features like pitch and tone, body language such as gestures, and the feedback from the audience. Additionally, the specific situational context where the story is told is essential. Typographic errors in an archive are irrelevant to this living, interactive.

143. (A) Both Statement I and II are correct.
A significant shift occurred in narrative analysis, moving from treating stories as fixed literary objects to viewing them as dynamic social events. Traditional approaches focused on the text in isolation, while the performance-centered perspective emphasizes the interactional nature of the telling. Both views have influenced the field, but the focus on performance has highlighted the role of the.

144. (B) Specific paralinguistic vocal features
When a storyteller uses vocal techniques such as whispering or changing their speech rate to create suspense, they are employing paralinguistic

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meaning is not found in isolated texts but in the enactment of tradition within specific social and situational settings. This focus on performance and interaction has moved the field beyond formal structuralism to a more dynamic understanding of how people communicate through.

163. (C) Statement I is correct and Statement II is incorrect.
Performance is a dual act that combines artistic expression with social communication. A central feature of this process is the role of the audience, who evaluates the performer's competence based on established cultural standards. This accountability to an audience for a display of skill is what distinguishes performance from other modes of interaction, making evaluation an essential part of.

164. (D) The Performance Centered Approach
Studying a ritual by documenting not only the words but also the tone, setting, and audience feedback is characteristic of the performance-centered approach. This method treats the event as a dynamic communicative act where all elements contribute to the meaning. By focusing on the enactment rather than just a static text, researchers can understand how tradition is used in real-world.

165. (C) Speaking in everyday conversational ways
Framing techniques are used to signal to an audience that a performance is occurring and should be interpreted accordingly. These include the use of archaic language, rhythmic parallelism, and formal opening formulas. Everyday conversational speech lacks these specialized markers and therefore does not function as a "key" that triggers the audience's evaluative stance toward a performative display of communicative skill.

166. (B) The rhetorical use of folklore
When someone uses traditional stories to persuade an audience or manage a social situation, they are applying folklore in a rhetorical manner. This perspective views folklore as a strategic tool that individuals use to achieve specific goals and influence others. Analyzing these uses helps researchers understand the functional and persuasive power of traditional expressions in contemporary social and political life.

167. (D) An activity governed by social rules for using speech
A speech event is a structured activity where the use of language is governed by social and cultural rules. These events can range from formal rituals and political debates to casual conversations and storytelling sessions. By analyzing these events, researchers can understand how communication is organized and how it functions to express and maintain social relationships and values within a.

168. (A) Ends only refer to the grammatical conclusion of a sentence.
In the SPEAKING model, "ends" refer to the goals and outcomes of a communicative event, both from the perspective of the community and the individual participants. These can include a variety of social, religious, or personal objectives. The idea that ends only refer to the physical or grammatical conclusion of an utterance is incorrect, as the model focuses on communicative.

169. (C) The performer is acting in a way that is "not for the first time," allowing for rehearsal.
Restored behavior involves actions that have been practiced and are repeated across different times and places. This concept implies that performance is always a "twice-behaved" act, allowing for rehearsal and the refinement of skills. By recognizing this, researchers can analyze how performers use practiced routines to convey meaning and maintain cultural continuity in both formal and informal settings and encounters.

170. (A) A feeling of social equality and togetherness
Communitas is the intense sense of egalitarian bonding that often arises during the liminal phase of a ritual. In this state, individuals move beyond their formal social statuses and relate to each other as human beings. This temporary condition of anti-structure provides a powerful experience of unity that contrasts with the stratified and hierarchical organization of normal everyday social life.

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behavior ensures that the performance remains consistent and acceptable to the audience within a specific social interaction and.

154. (A) Front stage vs Backstage
Behaving with formality in one setting while being informal or mocking in another is a classic example of the distinction between front and backstage behaviors. The office serves as the front stage for a formal performance, while the break room acts as a backstage where the formal persona can be dropped. This concept highlights how individuals manage different versions of.

155. (D) Constructing analysis systems independent of interpretation
Thick description is an interpretive approach that focuses on understanding the symbolic meanings behind human actions. It involves differentiating between physical movements and their social significance by analyzing the underlying cultural structures. Constructing a system that avoids interpretation would be contrary to this framework, which argues that culture is a semiotic web that can only be understood through a search.

156. (B) Infinite social duration
Cultural performances are discrete events that are characterized by a limited time span and an organized program. They occur in designated places and are witnessed by specific audiences. Unlike ongoing, unstructured social processes, these performances have a clear beginning and end, making them observable units that can be used to analyze how cultural values and themes are communicated and transmitted.

157. (C) It is cultivated in schools, temples, and by the literati.
The Great Tradition refers to the formal, codified, and often textual traditions of a complex society. It is typically transmitted through formal institutions like schools and temples and is maintained by the literati and specialists. This level of tradition exists alongside local, oral village customs, and the two levels constantly interact through various cultural performances that bridge the gap between.

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158. (D) He focused heavily on the emergent performance of verbal arts.
Arnold van Gennep is primarily known for his pioneering work on rites of passage and his analysis of how societies manage major life transitions. He identified the universal tripartite structure of these ceremonies and explored the symbolic parallels between physical and social movements. The study of emergent performance in verbal arts is a much later development in the field of.

159. (A) It strips them of their previous status, creating a blank slate for a new identity.
During the liminal phase, individuals are separated from their old social status and are not yet part of a new one. This "in-between" state often involves the symbolic removal of their previous identity, allowing them to be transformed through the ritual process. This temporary suspension of status is essential for the transition to a new social position within the community's.

160. (B) A spontaneous social process arising from conflict
A social drama is a processual unit that emerges when a violation of a norm leads to public conflict within a community. It follows a sequence of stages, including breach, crisis, redressive action, and resolution. This framework allows researchers to study how societies manage internal tensions and how rituals are used to either restore harmony or formalize new social divisions and.

161. (B) The collection of stories, songs, or skills a performer knows and can perform
In performance studies, a repertoire consists of the specific set of traditional expressions and skills that a performer has learned and can draw upon. Analyzing a repertoire helps researchers understand the performer's communicative competence and their relationship to their cultural heritage. This collection of knowledge is activated during a performance, allowing the actor to enact tradition in a situational.

162. (A) I, II, III, and V
Several influential scholars have highlighted the importance of context in understanding culture and folklore. Their work emphasizes that

180. (D) Richard Schechner
The "broad spectrum" approach to performance was developed to include a wide range of human activities beyond formal theater. This framework treats ritual, play, sports, and everyday social roles as performative behaviors. By expanding the scope of performance studies, researchers can analyze the common elements of practiced and socially enacted behavior that exist across different spheres of human culture and.

181. (C) The shared beliefs needed to understand messages
Norms of interpretation in the SPEAKING model refer to the cultural knowledge and shared beliefs that are necessary for participants to correctly understand a communication. These norms guide how messages are interpreted and ensure that individuals within a community share a common framework for making sense of speech events. Understanding these norms is essential for analyzing how meaning is generated and.

182. (A) I, III, IV, and V
Viewing culture as performance shifts the focus toward the enactment of tradition and the active role of individuals. This perspective highlights the importance of context, interaction, and the emergent nature of social life. It also emphasizes the symbolic meaning of actions. Treating culture as a rigid and unchangeable system would be contrary to this framework, which values fluidity and.

183. (C) Statement I is correct and Statement II is incorrect.
The dramaturgical model suggests that individuals perform roles and wear social masks to navigate their interactions. However, this doesn't imply there is a "pure" or "true" self hidden behind these masks. Instead, the self is seen as a product of these various social enactments. Who a person "is" emerges from the interactions and the different roles they perform in.

184. (A) Instrumentalities
When a storyteller switches between different dialects or registers, they are making choices about the instrumentalities of their performance. These linguistic tools help the performer distinguish between characters and convey different social meanings. Analyzing these choices helps researchers understand the performer's communicative competence and how they use language strategically to enhance their storytelling and engage their audience in the.

185. (C) Adherence to laboratory experiments
Interpretive anthropology is a qualitative and semiotic approach that focuses on understanding cultural meaning from the perspective of the participants. It relies on thick description and the analysis of symbols within their natural social context. Adhering to laboratory experiments and seeking universal laws would be contrary to this framework, which emphasizes the unique and interpretive nature of cultural understanding in human.

186. (A) Turner's Social Drama
A conflict that progresses through a breach, a crisis, redressive actions like a trial, and finally a resolution is a classic example of a social drama. This framework tracks how a community manages internal disruptions and attempts to restore social order. By studying these processual units, researchers can understand the dynamic way that societies deal with tension and change through.

187. (D) Performance is a marked category of communication requiring audience evaluation.
Performance is a specific way of communicating where the speaker takes responsibility for a display of skill and is held accountable by the audience. This accountability means that the performance is subject to evaluation based on the performer's competence. This distinction sets performance apart from everyday conversation, as it involves a heightened focus on the act of expression itself within context.

188. (B) It features intense structureless communitas
The incorporation phase of a rite of passage marks the individual's return to the social structure with a new status. During this stage, the intense, structureless communitas of the liminal phase is replaced by new formal rights and obligations. The individual is re-integrated into society, and the community recognizes their new position through various postliminal ceremonies that conclude the ritual.

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171. (D) Individuals who have information about the performance but are not part of the standard team or audience
Discrepant roles refer to individuals who occupy a marginal position in a social performance, having access to information that is not shared by everyone involved. These roles can include outsiders who observe the backstage or insiders who are not part of the performance team. Analyzing these roles helps researchers understand the complex information management that is necessary for maintaining social.

172. (A) I, II, III, and V
Different types of rituals are analyzed to understand how they manage social transitions and conflicts. This includes ceremonies marking life-crises, rituals of affliction, political events, and calendrical celebrations. These organized events are distinct from biological reflexes, as they are learned cultural practices that use symbolism to express and transform social reality. Each type of ritual serves specific functions.

173. (C) Statement I is correct and Statement II is incorrect.
Culture is viewed as a semiotic system where meaning is found in the symbolic interpretations of the participants. This interpretive approach does not seek to find universal, predictive laws but instead aims to grasp the actor's own perspective and the specific contextual meanings of their behavior. The search for meaning, rather than law, is what defines this anthropological framework and.

174. (D) Liminality and Communitas
Initiations that involve stripping individuals of their status and subjecting them to shared hardships are classic examples of the liminal phase and the emergence of communitas. During this period, the participants are in an "in-between" state and bond with each other in an egalitarian way. These ritual experiences are designed to transform the individuals and prepare them for their new.

175. (A) Codified textual scriptures
The Little Tradition encompasses the local, oral, and often uncodified customs of a village or region. This includes folk stories, local festivals, and the worship of village deities. Codified textual scriptures, however, are a hallmark of the Great Tradition, which is maintained by formal institutions and the literati. The two traditions interact but remain distinct in their origins and.

176. (B) Key
The "key" component of the SPEAKING model focuses on the tone or spirit of a communicative act. Identifying a speaker's use of sarcasm, humor, or formality is essential for correctly interpreting their message. This framing provides the necessary cues for the audience to understand how the content of the speech should be understood and how they should respond to the.

177. (B) It focuses on creative adaptation
Emergent performance emphasizes that a story is not a fixed text but is instead shaped by the interaction between the performer and the audience. This allows for creative adaptation and ensures that each telling is unique and relevant to the context. This perspective recognizes the agency of the storyteller in using their skills to respond to the situational needs and interests.

178. (A) It is an entirely unconscious biological process.
Impression management involves strategic efforts by individuals to control the perceptions that others have of them. This process includes both defensive practices by the performer and protective practices by the audience. It is a social skill that requires awareness and effort, rather than being an unconscious biological reflex. Maintaining social face is essential for smooth and consistent interaction in diverse social settings.

179. (C) The deliberate or spontaneous violation of a crucial social norm
A social drama is triggered when a breach occurs, which is the violation of a norm that is central to the group's social relations. This event disrupts the normal flow of life and can escalate into a larger conflict if not addressed. Analyzing these breaches helps researchers understand the values and rules that are most important to a community's social.

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the specific rules governing this behavior are the norms of interaction. Analyzing these elements helps researchers understand the social expectations and cultural values that structure how people communicate and behave in ritual.

127. (A) Knowing how to speak effectively in context
Communicative competence involves more than just knowing the rules of grammar; it is the ability to use language appropriately in various social situations. This includes knowing who to speak to, what to say, and how to say it based on the cultural context. This concept emphasizes that effective communication is a social skill that is learned through experience within a.

128. (B) It ignores social identities of speakers and listeners.
The ethnography of speaking focuses on the social and cultural contexts of language use, which includes the identities of the participants. Social roles and relationships are central to understanding how speech events are structured and interpreted. The claim that this approach ignores social identities is incorrect, as these factors are essential for a complete analysis of communicative behavior in any given.

129. (B) Inadequacy of formal linguistics for social life
The ethnography of speaking was developed because traditional formal linguistics often failed to account for how language actually functions in society. By focusing only on grammar, formal linguistics ignored the social and cultural rules that govern communication. This new approach provided a way to study language as a form of social action, emphasizing its role in human interaction and culture.

130. (A) Specific channels and forms of speech used
Instrumentalities in the SPEAKING model refer to the channels and forms of speech that are used in a communicative event. This includes the distinction between oral and written communication, as well as the specific dialects or registers employed by the participants. Analyzing instrumentalities helps researchers understand the tools and methods that people use to convey their messages in different social.

131. (C) The message form and message content of the speech event
The "act sequence" component of the SPEAKING model focuses on the actual content and structure of what is said. It examines both the form of the message and its literal meaning, as well as how the different parts of the interaction are ordered. Understanding the act sequence is essential for analyzing the flow and development of a communicative event over.

132. (A) I, II, III, and V
Analytical units used to study communication include the speech situation, the speech event, and the speech act. These units provide a hierarchical framework for analyzing language use, from the broad social context down to individual utterances. Additionally, the speech community is the group that shares the rules for these communicative practices. The term "speech gene" is not a part.

133. (D) Statement I is incorrect and Statement II is correct.
A speech community is not defined merely by a shared grammar but by its members' shared knowledge of how to use and interpret language. This includes the social rules that govern when and how to speak in different contexts. By sharing these norms, the community ensures that its members can communicate effectively and maintain social order through their various speech acts.

134. (B) Norms of interaction
Rules that govern the conduct of a speech event, such as who can speak and for how long, are classified as norms of interaction. These social expectations structure the communication and ensure that it proceeds in an orderly and culturally appropriate manner. Analyzing these norms helps researchers understand the power dynamics and social hierarchies that are enacted through speech in various.

135. (D) Isolating language from social context
The ethnography of speaking is fundamentally based on the idea that language cannot be understood apart from its social context. This methodology involves identifying speech events and analyzing communicative competence within specific cultural settings. Isolating

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189. (C) It creates awe and maintains social distance
Mystification is a strategy used by performers to keep the audience at a distance and create a sense of awe or respect. By concealing certain aspects of their life or performance, the actor can prevent the audience from becoming too familiar, which helps maintain the authority and prestige of their role. This distance is essential for certain types of social performances and.

190. (D) The study of rules and contexts of communication
The ethnography of speaking focuses on how language is used in actual social situations and the cultural rules that govern these interactions. This approach emphasizes that communication is a form of social behavior that must be studied in context. By examining speech events, researchers can understand the relationship between language use and the social structures and values of a given.

191. (A) Performance involves behavior that is twice-behaved or restored.
Performance is defined by actions that have been practiced or repeated, making them "restored behavior." This concept applies to a wide range of human activities, from formal theater and ritual to the routines of everyday life. By recognizing these behaviors as twice-behaved, researchers can analyze how individuals and communities use performance to transmit, transform, and reflect upon their culture.

192. (B) I, II, III, and IV
Analyzing folk narratives as performance requires attention to the text, the performer's competence, the audience's feedback, and the specific situational context. All these elements contribute to the meaning of the event and its success as a communicative act. Focusing on these interactional factors allows researchers to move beyond static textual analysis and understand folklore as a living cultural process.

193. (C) Statement I is correct and Statement II is incorrect.
Cultural performances are events where the themes and values of a society are publicly exhibited and transmitted. By studying these organized programs, researchers can gain direct access to the core beliefs and social relationships that define a community. Far from being inaccessible, cultural values are made concrete and observable through the various media and symbolic actions used in these.

194. (A) Paralinguistic features
A storyteller's use of pauses and timing to enhance the effectiveness of their delivery is a key paralinguistic feature. These non-verbal cues are essential for a successful performative display and contribute to the audience's engagement and interpretation. Analyzing these techniques helps researchers understand the performer's skill and how they use the expressive tools of speech to shape the living narrative.

195. (C) Deep Play
Rites of passage are structured into a tripartite model consisting of separation, transition (liminality), and incorporation (aggregation). These phases guide individuals through social transformations. Deep play is a concept related to interpretive anthropology and symbolic analysis of cultural events, but it is not one of the specific stages identified in the standard structure of life-cycle rituals across various cultures worldwide.

196. (D) Thin description
Observation that only records physical actions without understanding their symbolic meaning is known as thin description. This level of description fails to grasp the social significance of the behavior. In contrast, thick description provides the necessary context and interpretation to understand the actor's intent and the cultural rules that give the action meaning within its specific social and symbolic.

197. (C) It views folklore as a tool for persuasion
A rhetorical approach to folklore treats traditional expressions as tools that people use strategically to influence others and manage social situations. Performers use these genres to persuade their audience and achieve specific social or political goals. This perspective highlights the functional and dynamic role of folklore in everyday life, focusing on its power as a form of social communication.

198. (B) The text is viewed as static and unchangeable.
In the performance approach, the text of a narrative is not a fixed and independent object

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but is instead inextricably linked to its context. The text is seen as an emergent property of the performance, co-created through the interaction between the performer and the audience. This dynamic view recognizes that every telling is unique and reflects the specific situational and social.

199. (D) Strain from meeting role expectations
Role strain occurs when an individual experiences difficulty in meeting the various demands and expectations associated with a particular social position. This can arise from internal conflicts within the role or from a lack of resources or skills needed to perform effectively. Managing this strain is a central challenge of social life, as individuals strive to maintain a consistent and believable.

200. (A) Play where stakes are high and appear irrational
Deep play refers to activities where the emotional or social stakes are so high that participating seems irrational from a purely economic or logical perspective. In the context of the Balinese cockfight, this type of play provides a symbolic arena for status competition and social commentary. By interpreting these events, researchers can understand the deep-seated cultural values that drive human.

201. (C) Richard Bauman
The analysis of verbal art as performance is a key contribution of a prominent scholar in folklore and linguistic anthropology. This framework focuses on how speakers take responsibility for their display of communicative competence and how their performance is evaluated by an audience. This perspective has moved the study of oral traditions from static texts to dynamic, situational events within communities.

202. (A) I, II, and III
In the SPEAKING model, the "setting" and "scene" encompass the physical and psychological context of a communicative event. This includes the time and place of the interaction, as well as the emotional tone or feeling of the environment. Together, these elements provide the backdrop that influences how communication is structured and how it is interpreted by the participants in any.

203. (A) Both Statement I and II are correct.
Social interaction can be disrupted when a performer fails to maintain their desired image or "loses face." To recover from such a situation and restore social harmony, individuals often engage in face-saving behavior. These strategies are essential for maintaining the shared definition of the situation and ensuring that the social encounter can continue in a consistent and believable manner for.

204. (B) Van Gennep's Rites of Passage
Leaving home, experiencing a period of transition, and finally participating in an orientation program follows the tripartite structure of separation, liminality, and incorporation. This sequence is a classic example of a rite of passage, where an individual moves from one social state to another. These rituals help manage the personal and social changes that occur during major life transitions and.

205. (C) Knowing the age of the originator
Communicative competence involves the knowledge and skills necessary to perform a folk narrative effectively within its cultural context. This includes knowing the plot, the appropriate tone, and the right time and place for the telling. The age of the person who originally created the story is generally irrelevant to the performer's ability to engage an audience and enact the tradition.

206. (D) A framing device
Closing formulas are signals that performers use to mark the end of a performative event. These signals act as framing devices that tell the audience the performance is over and that they can return to everyday communication. By using these markers, the performer clarifies the boundaries of the event and ensures that the participants share a common understanding of the interaction's.

207. (A) Ritual symbols are multivocal, having multiple meanings simultaneously.
Ritual symbols are characterized by their multivocality, meaning they can represent many different ideas and emotions at once. This complexity allows them to speak to various aspects of social life and individual experience. Understanding the multiple layers of meaning

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within a symbol is essential for analyzing how rituals function to express and transform the core values and tensions of a community.

208. (B) Urbanization destroys performance
The study of cultural performance in Madras demonstrated that urbanization does not necessarily lead to the destruction of tradition. Instead, organized performances provide a way for traditional culture to adapt and persist in modern city environments. By acting as a bridge between the Great and Little Traditions, these events ensure that cultural values remain accessible and relevant to urban residents in.

209. (B) They are separated from their previous social status.
The preliminal or separation phase of a rite of passage involves detaching an individual from their existing social position. This is the first step in a ritual process that will eventually lead to a new status. By symbolically breaking ties with their old identity, the person is prepared for the transition phase where they will undergo transformation before being finally re-incorporated.

210. (A) A group sharing rules for interpreting speech
A speech community is defined by a group of people who share the same social and cultural rules for using and interpreting language. This shared knowledge allows them to communicate effectively and maintain social order through their interactions. Members of a speech community do not necessarily speak the same dialect but they must share the same norms for communicative behavior.

211. (C) Kenneth Burke
The concept of "equipment for living" was adapted to explain the functional role of folklore in human life. This perspective views traditional expressions as strategic tools that people use to name situations and navigate the challenges of social existence. By treating folklore as a form of symbolic action, researchers can understand how people use inherited traditions to make sense of.

212. (B) I, II, and IV
Adopting a performance-centered view of culture shifts the analytical focus toward the enactment of tradition and the agency of individuals. It highlights the importance of context, interaction, and the emergent nature of social events. This perspective emphasizes that culture is a dynamic process rather than a static system, and that meaning is generated through the active engagement of social actors.

213. (D) Statement I is incorrect and Statement II is correct.
Culture is not an experimental science in search of universal laws but rather an interpretive venture that seeks to understand the "webs of significance" that humans create. By analyzing symbols and social actions, researchers can grasp the underlying meanings that define a culture. This semiotic approach emphasizes the importance of interpretation and thick description in understanding the complexities of human.

214. (B) Territorial Rites
Studying the rituals performed at physical boundaries like village gates is an application of the theory of territorial rites. These rituals mark the symbolic transition between different social or magico-religious domains. By focusing on these spatial thresholds, researchers can understand how communities use movement and ritual to manage the passage from one domain to another, reflecting the structure of transitions.

215. (B) It is spontaneous
Restored behavior consists of actions that have been practiced, rehearsed, and repeated, making them "twice-behaved." Because these behaviors are prepared and transmitted across time and place, they are the opposite of purely spontaneous inventions. By recognizing the rehearsed nature of performative acts, researchers can analyze how individuals and communities use practiced routines to convey meaning and maintain their cultural heritage.

216. (A) Keying device
A wink that signals a playful insult is a "keying" device that frames the communication as a joke rather than a serious attack. This cue alerts the audience to interpret the subsequent message in a specific way. By using these markers, social actors can manage the meaning of their interactions and ensure that their intentions are correctly understood within the situational context.

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235. (D) Aging physically over time
Territorial rites involve the symbolic and often physical crossing of boundaries, such as entering a new house or passing through a sacred precinct. These acts are structured rituals that mark a transition between different domains. Physical aging is a continuous biological process that lacks the discrete, ritualized structure and symbolic crossing of a "threshold" that defines a territorial rite of passage.

236. (B) Thick Description
A detailed ethnographic account that interprets the symbolic meanings of actions and how they reflect a broader worldview is a clear example of thick description. This approach emphasizes the importance of social context and the participants' own perspectives in understanding cultural practices. By providing this depth, the researcher can explain not just what happened, but what it meant to.

237. (C) Folklore as persuasion
A major focus in folklore studies has been the role of traditional expressions as tools for social persuasion and influence. Performers use various genres strategically to achieve specific goals and manage their social environment. This rhetorical perspective highlights the active and functional role of folklore in daily life, moving the field beyond the mere collection of historical relics or static texts.

238. (D) Performance is aesthetic only
Performance studies are based on the idea that performance is not just an aesthetic activity but a broad spectrum of human behavior that includes ritual, play, and daily life. Key concepts in this field include restored behavior and the connection between theater and anthropology. The claim that performance is only aesthetic is incorrect, as the field analyzes its diverse social and.

239. (A) It highlights the fluidity, enactment, and agency within cultural practices.
Studying culture as performance emphasizes that cultural meanings are not fixed but are instead created and transformed through active enactment. This perspective highlights the agency of individuals in using tradition to navigate their social world. By focusing on the fluidity of cultural processes, researchers can better understand how culture is lived, contested, and reshaped through specific events and social interactions.

240. (B) The speaker and the immediate audience
In the SPEAKING model, the "participants" include all those involved in the communicative event, such as the speaker and the audience. Social roles and the relationships between these individuals are crucial for understanding how the interaction is structured and interpreted. By considering all participants, researchers can provide a complete account of the social dynamics that shape communication within any given context.

241. (B) Claude Levi-Strauss
While many scholars contributed to the performance-centered approach by focusing on enactment, interaction, and context, some researchers are primarily known for other methodologies. A focus on the underlying, universal structures of the human mind and myths is characteristic of structuralism. This approach differs from performance studies, which prioritizes the situational event and the creative agency of the performer within society.

242. (D) I, II, III, and IV
The field of performance studies is built on a foundation of several key concepts developed by influential theorists. These include thick description, communitas, restored behavior, and the ethnography of speaking. Each of these ideas provides a specific lens for analyzing human behavior, emphasizing the importance of interpretation, bonding, rehearsal, and social context in understanding how culture is enacted and shared.

243. (D) Statement I is incorrect and Statement II is correct.
Modern narrative analysis emphasizes that a tale cannot be understood in isolation from its enactment. The text, the performer, and the audience are all interdependent parts of a dynamic communicative event. Meaning is co-created through their interaction within a specific situational context. This holistic approach has replaced older methods that focused on treating the folk narrative as a fixed, independent.

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226. (A) Unintentional leakage or performance disruption
When a performer accidentally reveals their true feelings or preparations, it is known as unintentional leakage or performance disruption. These moments shatter the carefully managed impression that the actor is trying to maintain for the audience. Preventing such disruptions is a central part of impression management, as they can undermine the credibility of the performance and the shared definition of the.

227. (C) Meaning is generated dynamically in the interaction between performer and audience.
Performance-centered analysis views the meaning of a narrative as something that emerges from the real-time interaction between the performer and the audience. This dynamic process means that the story is not a fixed object but is instead shaped by the specific situational context. By focusing on this engagement, researchers can understand how tradition is creatively adapted and made relevant to participants.

228. (D) It is entirely separate from the transmission of tradition.
Cultural performances are discrete, observable units of activity that serve as the primary sites for the exhibition and transmission of tradition. These events, such as festivals and rituals, encapsulate the core themes and values of a culture. Rather than being separate from tradition, they are the very mechanism through which traditional knowledge and identities are maintained and passed on to audiences.

229. (C) Language use is culturally specific
Adopting an ethnography of speaking approach leads to the recognition that language use is not universal but follows specific cultural rules. Each community has its own norms for appropriate communicative behavior in different social settings. This perspective emphasizes the importance of studying language in context to understand how it functions to express and maintain the unique values and social.

230. (B) Interpreting layered webs of meaning in action
Thick description involves a detailed and interpretive account of cultural behavior that seeks to uncover the symbolic meanings shared by the participants. This method moves beyond superficial observation to explore the "webs of significance" that structure human life. By analyzing these layers of meaning, researchers can provide a deeper understanding of how culture is enacted and experienced within its social.

231. (D) 1970s
The performance turn in folklore and related disciplines occurred primarily in the 1970s, marking a significant shift from textual to event-based analysis. This movement highlighted the dynamic, situational, and interactional nature of traditional expressions. Scholars began to focus on the act of performance itself as the primary object of study, leading to new methodologies for analyzing folklore within its social.

232. (A) I, II, and III
The dramaturgical perspective treats social life as a series of theatrical performances where individuals cooperate in teams to manage the impressions they convey. Key to this theory is the idea that people use various techniques to maintain their public face and uphold the definition of the situation. This approach focuses on the social and interactional nature of behavior, rather than biological.

233. (D) Statement I is incorrect and Statement II is correct.
The theory of social drama and processual units is applicable to all societies, regardless of their level of industrialization. While the concept originated in the study of tribal rituals, it has been successfully used to analyze conflicts and rituals in modern social and political contexts. This demonstrates that the structured phases of breach, crisis, and resolution are universal aspects of human.

234. (A) Keying and displaying competence
When a storyteller acts out the voices and gestures of characters, they are using specific performative techniques to signal their display of communicative competence. This behavior "keys" the event as a performance and invites the audience to evaluate the teller's skill. By taking on these roles, the performer enhances the narrative and demonstrates their mastery of the tradition in context.

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ensures that changes in identity are recognized and supported. This systematic approach allows for the stable transition of members into new roles with specific communal responsibilities.

271. (C) The concepts of liminality and communitas
Victor Turner's analysis of the transition phase in rites of passage focuses on the concepts of liminality and communitas. He examines how individuals in this phase occupy an ambiguous state, separated from normal social hierarchies. This threshold experience fosters a unique sense of community spirit among participants, which Turner identifies as a vital element for the ongoing process of renewal.

272. (B) Situated 'betwixt and between' positions
During the liminal phase, individuals are described as being situated betwixt and between structured social positions. This state is characterized by ambiguity, as participants have shed their old identities but have not yet attained their new ones. This threshold condition allows for the temporary suspension of normal rules, creating a space where fundamental human connections are experienced without hierarchical constraints.

273. (D) A profound sense of unstructured egalitarian bond
In Turner's framework, communitas refers to a profound sense of unstructured egalitarian bond that develops among participants during the liminal phase. This intense community spirit emerges when conventional social hierarchies and statuses are temporarily set aside. Communitas allows individuals to experience a shared human connection, which is essential for periodically rejuvenating the social fabric and fostering ongoing cultural continuity.

274. (A) It temporarily overrides the normal, hierarchical social structure
Communitas serves to temporarily override the normal, hierarchical social structure during a ritual performance. By fostering an egalitarian bond among participants, it creates a contrast with the everyday social order. This dialectic between structure and anti-structure is necessary for cultural renewal, as it allows individuals to connect on a fundamental level before returning to their roles within the community.

275. (C) It is essential for cultural renewal
The dialectic between the structured society and the anti-structural state of communitas is considered essential for cultural renewal. Rites of passage utilize this tension to not only transition individuals into new roles but also to periodically rejuvenate the community's social fabric. Through the performative experience of liminality, society can maintain its vitality and adapt traditional values to ongoing changes.

276. (A) Folklore execution in social contexts
Roger D. Abrahams emphasizes the dynamic execution of folklore within social contexts, focusing on how performances interact with active audiences. This approach views folklore as a vibrant process rather than a static artifact. By examining real-time interactions, researchers understand how cultural expressions are mobilized to negotiate relationships, assert authority, and solve social problems through strategic and persuasive communicative acts.

277. (D) A persuasive act to exert audience control
From Abrahams's perspective, the rhetorical power of folklore is seen as a persuasive act designed to exert control over the audience and the immediate environment. Performers use linguistic and kinetic strategies to influence behavior and negotiate their status during an event. This view highlights that cultural expressions are active instruments of social strategy rather than being mere forms of entertainment.

278. (B) A display of communicative competence to an audience
During an energetic expression of performance, the performer assumes accountability to the audience for a display of communicative competence. This responsibility implies that the performer must use their skills effectively to engage the listeners and manage social relationships. By demonstrating mastery over traditional materials, the performer asserts authority and uses the performance as a tool for strategy within the interaction.

279. (C) As active instruments of social strategy and persuasion
In observed street performances, traditional materials are utilized as active instruments

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244. (D) Instrumentalities
The choice of specialized language or jargon to achieve a social goal is an example of using the instrumentalities of communication. These are the specific channels and forms of speech that a speaker employs to convey their message and assert their identity. Analyzing these choices helps researchers understand how individuals use linguistic resources strategically within different social settings to achieve their ends.

245. (C) The biological digestion of food
The analytical framework of performance applies to human activities that involve social enactment, practiced behavior, or communicative intent. This includes impression management, the telling of folktales, and ritual enactments. Biological functions like digestion are internal, involuntary, and lack the social exhibition or cultural scripting necessary to be considered a performative act within this theoretical framework of social and cultural.

246. (B) Reintegration
When a community successfully resolves a conflict through a public process and restores social harmony, it has reached the phase of reintegration. This is the final stage of a social drama where the breach is healed and the group's social order is re-established. By studying these outcomes, researchers can understand how societies use rituals and legal procedures to maintain their.

247. (D) A discrete event with a clear end
A cultural performance is defined as an organized, observable unit of activity with a clear beginning and end. These events, such as rituals or plays, serve as the primary sites for exhibiting cultural values. Unlike abstract social processes, these performances provide concrete data for ethnographic study, allowing researchers to analyze how tradition is enacted and transmitted to specific audiences in settings.

248. (A) Having total conscious control
Dramaturgy explores how individuals strategically manage their presentation in social life, but this doesn't mean they have total conscious control over every impression. Many cues are "given off" unintentionally. Performers work within social norms and use both front and backstage regions to prepare and execute their roles. The idea of absolute control is a significant oversimplification of complex social interactions.

249. (C) The completion of the ritual ordeals and teachings
The transition from liminality to incorporation occurs when the individual has successfully fulfilled the ritual requirements, such as enduring ordeals or receiving traditional knowledge. This completion marks the end of their "in-between" state. The subsequent postliminal rites formally recognize their new social status and re-integrate them into the community, completing the structured process of social transformation and identity.

250. (A) Culture as an active process
The "culture as performance" paradigm shift emphasizes that culture is not a static object but an active process enacted through social interaction. This perspective highlights the fluidity, enactment, and agency within cultural practices. By focusing on specific events and performative acts, researchers can understand how meaning is continuously created and transformed, making culture a living and dynamic part of human.

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251. (B) How individuals manage the impressions they leave on others
Erving Goffman's framework focuses on the dramaturgical analysis of social life, where individuals act as performers on a stage. This approach highlights how people strategically manage their outward expressions and communicative gestures to control the impressions they convey to their audience. By structuring behaviors into front and back stage performances, individuals reinforce social order through continuous interpersonal dynamics.

252. (A) A theatrical production
Within the dramaturgical perspective, everyday life is conceptualized as a theatrical production where social interactions follow specific cultural scripts. Individuals operate as performers who navigate various social settings by adopting roles suitable for their audience. This metaphor emphasizes that cultural meaning is actively constructed through performances, allowing for the distinction between public-facing behavior and private, personal realities.

288. (B) By combining ancient and contemporary movements
The dance troupe utilized restored behavior by meticulously combining ancient movements with contemporary choreography. This process involves taking strips of culturally transmitted behavior and rearranging them into a new performance. By blending traditional elements with modern arrangements, performers experiment with their cultural identity and adapt their traditional practices to suit new social realities and the expectations of their modern audience.

289. (D) It blurs boundaries into a continuum
Schechner's framework blurs the rigid boundaries between ritual, theater, and everyday life, proposing a broad continuum of performative actions. This perspective suggests that elements of performance are present in various aspects of social interaction and formal rituals. By viewing these categories as interconnected, the model allows for a comprehensive understanding of how societies use restored behaviors to express and remake identity.

290. (A) Society remakes itself through rehearsal
The active process of doing and showing doing allows society to continually remake itself through the conscious rehearsal and execution of restored behaviors. By repeatedly performing and adapting learned sequences, a community maintains its cultural continuity while allowing for experimentation. This performative cycle ensures that cultural identity is not static but is actively constructed and updated through the ongoing display.

291. (C) Examining language use in cultural contexts
Analyzing cultural performances through Dell Hymes's approach requires a comprehensive examination of language use within its specific cultural context. This method moves beyond internal grammatical structures to focus on how speech functions as an orchestrated performance. Understanding a community's folklife involves documenting the intricate rules of speaking that govern social interactions and how these acts are embedded in norms.

292. (A) Because they must also possess communicative competence
Hymes argued that linguistic competence alone is insufficient because members of a culture must also possess communicative competence. This involves knowing when to speak, what to say, and how to appropriately deliver messages to specific audiences. By possessing this competence, individuals effectively navigate social interactions and follow the cultural norms that govern the performative nature of language within a specific community.

293. (D) Act sequence
The SPEAKING model identifies the Act sequence, referring to the form and content of a communicative event, as a critical element. This framework allows researchers to systematically analyze components like setting, participants, and goals. By examining the act sequence, the model provides a comprehensive way to dissect how speech acts are performed within their specific and shared cultural context.

294. (B) That speech acts were deeply embedded in the community's cultural norms
The systematic analysis of debate components using Hymes's framework highlighted that speech acts were deeply embedded in the community's cultural norms. By examining elements like the key and norms of interaction, researchers found that communication is an orchestrated cultural performance. This demonstrates that language use is fundamentally tied to the social rules that define a specific community's folklife.

295. (C) Documenting rules governing interaction
Understanding a community's folklife requires documenting the intricate rules of speaking that govern social interactions. According to Hymes, these rules determine the appropriateness of communication within a culture. By analyzing the components of speech events, researchers reveal how language acts as a performance. This documentation is essential for comprehending how members of a culture navigate their social environment.

296. (D) Dynamic texts encoding moral values
In the detailed case study, researchers treated folk narratives as dynamic texts that encode a community's moral values, historical memory,

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analyze the fundamental units of culture, observing how traditional values and themes are actively showcased and transmitted.

262. (B) The bounded cultural performance
For Milton Singer, the bounded cultural performance serves as the most fundamental unit of observation for cultural analysis. These scheduled events, which have clear beginnings and ends, encapsulate a society's cultural content in a tangible form. By isolating such occurrences, researchers extract overarching themes and structural elements. This methodology provides a practical pathway for studying how culture is performed.

263. (C) A defined event with an organized program
A cultural performance is characterized by its structure as a defined event with an organized program of activity. It typically involves a specific set of performers, a dedicated audience, and a clear beginning and end. These bounded characteristics allow the performance to act as a primary vehicle for displaying cultural themes, making the abstract aspects of a society observable.

264. (D) By isolating the scheduled cultural performance events
Researchers extract overarching cultural themes by isolating scheduled performance events such as plays, concerts, and recitations. These bounded activities provide a concentrated look at a community's values and structural elements. By focusing on these discrete units rather than abstract ideas, analysts can observe the active transmission of tradition. This approach emphasizes that culture is performed in specific contexts.

265. (A) A pathway to comprehend the cultural fabric
Examining bounded cultural performances provides a tangible and methodological pathway to comprehend a community's broader cultural fabric. These events act as discrete units where traditional values and social structures are actively manifested. By analyzing the organized programs and interactions within these performances, researchers understand how culture is transmitted in modern settings, proving that performances are essential for sustaining identity.

266. (B) Separation, transition, and incorporation
Arnold van Gennep's theoretical framework identifies three universal phases in rites of passage: separation, transition, and incorporation. The process begins with the individual's removal from their ordinary social environment. This is followed by a middle stage where the person exists between social statuses. Finally, the individual is reintegrated into the community with a new status and specific responsibilities.

267. (B) By removing initiates from their social environment
The preliminary phase of separation in a rite of passage is enacted by physically removing individuals from their usual social environment. This initial step marks the beginning of the transition process, distancing the person from their established identity. By breaking away from everyday routines, the individual is prepared for subsequent stages of the ritual, which lead to a status change.

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268. (A) Initiates are suspended between statuses
The liminal stage of a rite of passage is defined by individuals being suspended between their previous social positions and their future statuses. During this transition phase, participants are often stripped of their former identities, existing in a threshold state. This temporary ambiguity is a crucial component of the ritual process, allowing the individual to prepare for reintegration with new responsibilities.

269. (C) The physical crossing of boundaries
Territorial rites are ceremonies that specifically accompany the physical crossing of boundaries, such as moving between different village territories. These rituals highlight the significance of spatial transitions in social life. By marking the movement from one geographic area to another, territorial rites mirror the structured progression of internal social changes, validating the transformation of an individual's status within the community.

270. (D) To facilitate and validate status transformation
The ultimate purpose of the structured progression in cultural performances like rites of passage is to facilitate and validate the transformation of an individual's social status. By moving through defined phases, the community

253. (C) By utilizing 'front stage' performances
In social interactions, individuals often employ front stage performances to manage the way they are perceived by the public. These performances involve the careful adjustment of outward expressions and gestures to align with cultural norms and audience expectations. This mechanism separates public-facing behaviors from more private realities, ensuring that social order is maintained through consistent and structured performative actions.

254. (D) It is constructed through social performances
The dramaturgical approach posits that cultural meaning is not an inherent or static trait but is actively constructed and sustained through social performances. By treating everyday life as a series of theatrical interactions, this perspective shows how individuals use symbolic gestures to create shared understanding. Continuous social interactions and impression management serve as the primary vehicles for reinforcing cultural norms.

255. (C) Reinforcing social order
The presentation of self serves as a fundamental mechanism for reinforcing social order within a community. By managing impressions and performing roles that align with established cultural scripts, individuals validate existing norms and expectations. This performative process ensures that social interactions remain predictable and structured, ultimately contributing to the stability and continuity of the community's shared cultural framework and identity.

256. (B) As texts read within specific contexts
Clifford Geertz's interpretive framework suggests that cultural acts function as texts that must be deciphered within their specific social contexts. This approach focuses on the symbolic meaning behind actions rather than seeking universal laws of human behavior. By treating performances as readable documents, researchers uncover the deep-seated values and ethos that define a particular society's unique and shared identity.

257. (D) A 'thick description' of identity
Complex symbolic actions within a performance are interpreted as a thick description of a community's collective identity. This concept involves analyzing the layers of meaning embedded in ritualistic gestures and social interactions. Instead of simple observation, this method decodes how shared symbols communicate a society's worldview. Such interpretations reveal the intricate web of significance that characterizes cultural performances.

258. (A) Meaning enacted through symbols
Rather than pursuing universal laws of behavior, interpretive research focuses on how meaning is publicly enacted through shared symbols. Cultural performances serve as the primary site where these meanings are displayed and negotiated among participants. By examining ritualistic gestures within their specific contexts, researchers can understand the deep-seated values that a community communicates through its collective and symbolic actions.

259. (C) As texts read over the shoulders of owners
Geertz describes cultural performances as symbolic texts that participants read over the shoulders of those to whom the meanings properly belong. This perspective emphasizes that culture is a public act of communication rather than a private or biological phenomenon. Understanding these performances requires decoding the intricate web of significance where ritualistic gestures serve as the primary medium for expressing values.

260. (A) A web communicating cultural values
A community festival functions as an intricate web of significance where every ritualistic gesture communicates essential cultural values. These events act as performative texts that allow participants to publicly enact their shared identity and ethos. By deciphering these symbolic actions, observers gain a deeper understanding of the society's worldview, as the performance serves to reinforce and transmit beliefs.

261. (D) Cultural performance as a discrete, observable event
Milton Singer introduced the specific concept of cultural performance, viewing it as a discrete and observable event within a society. This framework shifts the focus from abstract concepts to tangible activities like plays, concerts, and recitations. By identifying these bounded events, researchers

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of social strategy and persuasion rather than just for entertainment. Performers manipulate these cultural elements to negotiate status and influence audience behavior in real-time. This application of folklore shows how cultural expressions are mobilized to address social dynamics and solve problems, reflecting the vibrant nature of community folklife.

280. (D) Solve social problems and negotiate status
Cultural expressions are mobilized within the performance-centered lens to solve social problems and negotiate status during real-time interactions. By assuming accountability for their communicative competence, performers use folklore as a tool to influence their audience and manage social relationships. This dynamic process demonstrates that folklife is an interactive mechanism used to navigate and shape the complexities of the environment.

281. (A) The communicative dimensions of verbal art
Richard Bauman shifted the analytical focus of folklife toward the communicative dimensions of verbal art. His framework emphasizes that performance is a mode of communication where the performer takes responsibility for a display of competence. This approach treats verbal art as an active and context-dependent event, where meaning is generated through the interplay of text, event, and social interaction.

282. (B) By utilizing specific framing devices
Storytellers signal the onset of a performance by utilizing specific framing devices that distinguish the act from ordinary discourse. These devices include special codes, figurative language, and formalized opening formulas. Such techniques alert the audience that the communication is a performance subject to evaluation. By framing the interaction, the storyteller establishes the context necessary for the display of communicative competence.

283. (B) To alert the audience to evaluate form and skill
The purpose of framing techniques in Bauman's conception of performance is to alert the audience to evaluate the form and skill of the communicator. These devices signal that the ensuing speech is a performance, distinguishing it from everyday conversation. This creates a context where the performer's communicative competence is on display, allowing the audience to assess the quality of communicative skill.

284. (A) The cultural text, the event, and the emergent qualities of social interaction
According to Bauman, performance emerges from the complex interplay between the cultural text, the event, and the emergent qualities of social interaction. This perspective suggests that meaning is not static within a text but is created dynamically during the performance itself. By considering how these elements influence each other, researchers understand verbal art as a context-dependent event shaped by interaction.

285. (C) Meaning generated during the performance
Ethnographic studies reveal that the meaning of folk narratives is not fixed in the text but is dynamically generated during the performance event. The interaction between the storyteller, the audience, and the specific context shapes how the story is understood. This highlights the active nature of verbal art, where meaning is an emergent property of the social exchange.

286. (D) Restored behavior
Richard Schechner introduced the concept of restored behavior as a fundamental component of cultural performances. This idea suggests that performances are made of previously learned, rehearsed, and culturally transmitted sequences rather than being entirely spontaneous. By understanding actions as restored behaviors, researchers analyze how society consciously rehearses and executes these sequences to maintain and remake its cultural identity.

287. (C) Reconstructed actions from learned sequences
Schechner defines 'twice-behaved behaviors' as actions that are reconstructed from previously learned, rehearsed, and culturally transmitted sequences. This means that performative acts are not spontaneous but are built from existing strips of behavior. These behaviors can be rearranged and combined in various ways, allowing performers to experiment with their identity while remaining grounded in established traditions and cultural social structures.

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217. (C) He argued that linguistic theory must include the study of language use in social context.
A major development in linguistics was the argument that language cannot be understood apart from its social and cultural use. This perspective emphasizes that communicative competence involves the knowledge of social rules for interaction, not just grammar. By focusing on speech in context, researchers can better understand how language functions as a form of social action and cultural expression in life.

218. (A) Focusing on macro-structures only
The dramaturgical approach focus on the micro-level of social interaction, examining how individuals manage impressions in face-to-face encounters. Key concepts include the distinction between front and backstage behaviors and the strategic presentation of self. The claim that this work focused only on macro-structures is incorrect, as its primary strength lies in its detailed analysis of the everyday enactments of life.

219. (D) Accountability to an audience for competence
A narrative event is classified as a performance when the speaker assumes responsibility to an audience for a display of communicative competence. This accountability means the act is subject to evaluation based on the performer's skill. This evaluative relationship is what distinguishes performance from other modes of speaking, as it creates a specific context for the display and interpretation of verbal art.

220. (B) Voluntary, modern, leisure-based genres like theater and sports
Liminoid phenomena refer to the voluntary, leisure-based activities in industrial societies that possess characteristics similar to traditional liminal states. These include theater, sports, and other forms of play that provide a temporary escape from normal social structures. Unlike obligatory rituals, liminoid experiences are a matter of personal choice, but they still allow for the temporary suspension of rules and hierarchies.

221. (C) The Performance Centered Approach
The performance-centered approach shifted the study of folklore from analyzing static texts to examining the actual events where tradition is communicated. This perspective asks how, when, and why folklore is used in social life, focusing on the situational context and the interaction between participants. By treating folklore as a form of action, researchers can understand its functional role in society.

222. (A) I, II, and III
Several factors contribute to the emergent quality of a folk narrative performance, including the teller's skill, the audience's reactions, and the constraints of the social setting. These elements interact in real-time to shape the specific form and meaning of the event. Rather than being a fixed and unchangeable text, the narrative is a dynamic process that evolves as it is.

223. (D) Statement I is incorrect and Statement II is correct.
The SPEAKING model is a versatile tool for analyzing a wide range of communicative events, from formal rituals and speeches to everyday conversations and storytelling. It provides a comprehensive framework for examining how different components of interaction work together to create meaning. Its applicability to diverse social and cultural contexts makes it an essential methodology for both linguistics and folklore.

224. (B) Dell Hymes
Analyzing a folk tale by focusing on the identity of the participants and the intended ends or goals of the communication is a direct application of a prominent sociolinguistic model. This framework encourages researchers to examine all aspects of a speech event to understand how it functions within its cultural context. By using this methodology, one can grasp the social rules.

225. (B) Caste hierarchy
Anti-structure is a concept used to describe the social states of liminality and communitas where normal hierarchies are suspended. In these moments, individuals bond in an egalitarian way, regardless of their social status. Rigid systems like caste hierarchy represent the structured and stratified aspects of everyday life that anti-structure temporarily dissolves or challenges, making it an exception to this ritual state.

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and social structures. Rather than viewing them as static relics, they analyzed these stories as active expressions of identity. This approach recognizes that myths and folktales are functional components of folklife that help a community rationalize experiences and continuity.

297. (A) How the community rationalizes natural phenomena
By analyzing recurring motifs and structural patterns in folk narratives, the study identified how the community rationalizes natural phenomena. These narratives serve as a framework for explaining the world and reinforcing acceptable social behaviors. Through these stories, historical memory and moral values are preserved and transmitted, providing the community with a shared sense of understanding and navigating their social environment.

298. (B) Delivery shapes audience impact
The analysis of folk narratives illuminated a crucial performative aspect: the narrator's delivery significantly shapes the narrative's impact on the audience. Storytelling is not just about content but also about the active engagement between performer and listeners. This interaction ensures that the story remains a living tradition, where the mode of presentation directly influences how traditional values are shared.

299. (B) They adapt while keeping their core
Folk narratives are observed to adapt over time by incorporating new social realities while maintaining their traditional core. This flexibility allows the oral traditions to remain relevant to contemporary audiences without losing their fundamental identity. By evolving in this way, narratives ensure cultural continuity, enabling the community to articulate its collective memory while responding to changes in their social and environmental contexts.

300. (A) A mechanism for cultural continuity
Folk narratives serve as a vital mechanism for cultural continuity, allowing communities to articulate their collective identity. These oral traditions provide a way for individuals to navigate social and environmental complexities by reinforcing shared values and history. As dynamic performative acts, myths and folktales ensure that a community's heritage is preserved and transmitted, supporting the ongoing stability of their folklife.

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culture.
(D) It is restricted to the study of ancient mythologies.

57. Match List I with List II regarding terms in Folklorismus:
List I: (Term)
P. Revival
Q. Invention
R. Nostalgia
S. Commodification
List II: (Meaning)
1. Turning folklore into a commercial product
2. Romantic longing for a perceived simpler past
3. Creating new traditions that appear old
4. Bringing back a lost or fading tradition consciously
(A) P-1, Q-2, R-3, S-4
(B) P-3, Q-4, R-1, S-2
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

58. What is the effect of Folklorismus on the visual representation of traditional culture?
(A) It often leads to colorful, exaggerated, and stereotyped portrayals.
(B) It encourages drab, historically accurate depictions only.
(C) It mandates invisibility of the culture.
(D) It restricts visual representation to textual descriptions.

59. Consider the features of Folklorismus according to Hans Moser:
I. Performance away from the original local setting
II. Reproduction of folklore for different social classes
III. Invention of folklore for ideological purposes
IV. Strict adherence to non-commercial transmission
V. Use of mass media for dissemination
Which of the above statement(s) is/are correct?
(A) I, III, IV and V
(B) II, III, IV and V
(C) I, II, III and IV
(D) I, II, III and V

60. Identify the incorrectly matched pair regarding Folklorismus:
(A) Hermann Bausinger - Folk culture in a technological world
(B) Richard Dorson - Embraced Folklorismus as authentic
(C) Hans Moser - Coined Folklorismus
(D) Secondary context - Out-of-group performance

61. Read the following scenario regarding attraction design:
If a European city builds a highly stylized "traditional village" solely as an attraction, this demonstrates:
(A) Applied Folklore
(B) Defolklorization
(C) Folklorismus
(D) Psychoanalytic motif

62. Arrange the following conceptual phases in the study of Folklore and Folklorismus chronologically:
I. Recognition of Folklorismus as a valid field of study
II. Romantic pursuit of "pure" peasant folklore
III. Condemnation of commercialized folklore as "fake"
IV. Integration of Folklorismus into New Media studies
(A) II, III, I, IV
(B) II, I, III, IV
(C) II, I, III, IV
(D) III, II, IV, I

63. Which of the following is an exception to the practices included under Folklorismus?
(A) Spontaneous playground games among children
(B) State-sponsored folk ensembles
(C) Selling miniature folk instruments to tourists
(D) Organizing folk festivals for urban audiences

64. Read the following scenario regarding community revitalization:
A rural town revitalizes a forgotten spring festival strictly to attract weekend tourists. In folkloristics, this case is analyzed under:
(A) Structuralism
(B) Folklorismus

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(D) P-2, Q-4, R-1, S-3

8. What is the primary effect of oral transmission on a folk narrative?
(A) It leads to the creation of variants.
(B) It permanently fixes the text.
(C) It causes the narrative to quickly disappear.
(D) It restricts the audience to a single community.

9. Consider the following contexts in which folklore operates:
I. Religious rituals
II. Family gatherings
III. Occupational groups
IV. Children's playgroups
V. Corporate boardrooms
Which of the above statement(s) is/are correct regarding valid contexts for folklore generation?
(A) I, II and III
(B) I, III, IV and V
(C) I, II, III, IV and V
(D) II, III and IV

10. Which of the following pairs is incorrectly matched?
(A) Performing Arts – Superstitions
(B) Verbal Folklore – Epics
(C) Material Folklore – Folk architecture
(D) Customary Folklore – Festivals

11. Read the following scenario regarding cultural observation:
An ethnographer notices a community changing its traditional dance specifically for tourists. This demonstrates competency in identifying:
(A) Authenticity
(B) Static tradition
(C) Classical preservation
(D) Folklorization

12. Arrange the following approaches to folklore studies in chronological order of their emergence:
I. Evolutionary approach
II. Contextual approach
III. Psychoanalytic approach
IV. Digital/New Media approach
(A) I, III, II, IV
(B) II, I, IV, III
(C) I, II, III, IV
(D) III, I, II, IV

13. Which of the following is NOT typically a characteristic of traditional folklore?
(A) Oral transmission
(B) Anonymity of origin
(C) Institutional copyright
(D) Variation

14. Read the following observation regarding contemporary culture:
A modern urban legend about a haunted highway spreads rapidly among teenagers in a city. This case demonstrates that:
(A) Folklore requires a rural setting to thrive.
(B) Modernization completely eradicates folklore.
(C) Teenagers do not participate in folklore.
(D) Folklore exists in contemporary urban groups.

15. Identify the correct pair regarding folklore theories:
(A) Structuralism - Vladimir Propp
(B) Functionalism - William Thoms
(C) Psychoanalysis - Franz Boas
(D) Diffusionism - Sigmund Freud

16. Which of the following best describes Dan Ben-Amos's definition of folklore?
(A) Survivals of past cultures in modern times.
(B) Artistic communication in small groups.
(C) Mass media productions of traditional themes.
(D) Unconscious psychological projections.

17. Which of the following statements about the "folk group" is incorrect?
(A) It requires at least two people.
(B) It is exclusively based on national identity.
(C) Members must share at least one common factor.
(D) It can be based on occupation or age.

18. Applying the concept of "motif", which of the following represents a motif in a folktale?
(A) A magic wand used by the protagonist.
(B) The entire plot structure of the narrative.
(C) The performative context of the telling.
(D) The biography of the storyteller.

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schools as the "National Dance." This is a clear case of:
(A) Spontaneous generation
(B) Orality
(C) Folklorization
(D) Defolklorization

76. Applied Folklore is best defined as:
(A) The use of folklore to address practical social problems and improve communities.
(B) The theoretical analysis of folklore structures.
(C) The process of putting folklore into academic archives.
(D) The scientific dating of folk artifacts.

77. Read the following statements regarding the scope of Applied Folklore:
Statement I: Applied Folklore is concerned only with theoretical debates.
Statement II: Applied Folklore practitioners often work in public health, education, and social justice.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

78. Consider the following activities related to Applied Folklore:
I. Developing culturally sensitive healthcare communication.
II. Using folk narratives for community conflict resolution.
III. Creating educational curricula based on local traditions.
IV. Exclusively debating the structural morphology of folktales.
Which of the above statement(s) is/are correct examples of Applied Folklore?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

79. Which American folklorist is widely regarded as a pioneer in Applied Folklore, particularly through his work with the Federal Writers' Project?
(A) Richard Dorson
(B) Stith Thompson
(C) Benjamin A. Botkin
(D) Francis James Child

80. Read the following assertion and reason carefully regarding institutional collaboration:
Assertion (A): Applied Folklore often involves collaboration between folklorists and non-academic institutions.
Reason (R): The goal is to utilize traditional knowledge for public welfare and policy-making.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

81. Which statement describes a successful outcome of Applied Folklore?
(A) A folktale is successfully archived and locked away.
(B) Traditional agricultural knowledge is used to implement sustainable farming policies.
(C) A folk song is copyrighted by a multinational corporation.
(D) A community is forced to stop practicing its rituals.

82. Match List I with List II regarding fields of application and folklore intervention:
List I: (Field of Application)
P. Public Health
Q. Education
R. Urban Planning
S. Conflict Resolution
List II: (Folklore Intervention)
1. Using local proverbs to teach moral lessons in schools
2. Incorporating traditional spatial use in neighborhood designs
3. Using culturally familiar narratives for disease prevention
4. Employing community elders' mediation practices
(A) P-3, Q-1, R-2, S-4
(B) P-1, Q-2, R-3, S-4

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28. Consider the following statements about Folklorism:
I. It removes lore from its primary context.
II. It often serves political or nationalistic purposes.
III. It is frequently tied to the tourism industry.
IV. It represents the purest, untainted form of folklore.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, II and III
(D) I and IV

29. Which scholar is closely associated with distinguishing "fakelore" from authentic folklore?
(A) Richard Dorson
(B) Franz Boas
(C) Claude Lévi-Strauss
(D) James Frazer

30. Read the following assertion and reason carefully regarding Folklorism:
Assertion (A): Folklorism is often criticized for distorting traditional culture.
Reason (R): It reshapes authentic folklore to meet the expectations of external audiences.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

31. Which of the following is a correct statement about the impact of folklorism?
(A) It entirely replaces genuine traditional practices.
(B) It can contribute to cultural revitalization and economic gain.
(C) It prevents any interaction between cultures.
(D) It focuses solely on maintaining historical accuracy.

32. Match List I with List II regarding concepts of cultural presentation:
List I: (Concept)
P. Primary Context
Q. Secondary Context
R. Invented Tradition
S. Fakelore
List II: (Description)
1. Folklore created artificially to appear traditional
2. Rituals formalized recently but claiming old origins
3. The original community setting of folklore
4. Folklore presented on a staged, theatrical platform
(A) P-4, Q-3, R-1, S-2
(B) P-3, Q-4, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-3, Q-1, R-4, S-2

33. What is a common effect when a sacred ritual becomes an act of folklorism?
(A) Its sacredness is enhanced for the practitioners.
(B) It transforms into an aesthetic or commercial spectacle.
(C) It is immediately banned by local authorities.
(D) It ceases to be recorded by ethnographers.

34. Consider the following elements regarding Folklorism:
I. Staged performances
II. Souvenir production
III. Unconscious generational transmission
IV. Cultural tourism
V. National heritage branding
Which of the above statement(s) is/are correct regarding the concept of folklorism?
(A) I, II, IV and V
(B) I, II, III and V
(C) II, III, IV and V
(D) I, III, IV and V

35. Identify the incorrectly matched pair in the context of folklorism:
(A) Stage folklore – Secondary context
(B) Tourist art – Mass consumption
(C) Ritual secrecy – Commercial exhibition
(D) Heritage festivals – Cultural display

36. Read the following scenario regarding institutional intervention:
A tourism board creates a new mascot based on a minor local legend and markets it globally. This demonstrates:
(A) Institutionalization
(B) Primary transmission

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CHAPTER 07
Public Folklore and Mass Media

1. What defines folklore in the traditional academic context?
(A) Exclusively written historical records of ancient civilizations.
(B) Cultural expressions transmitted orally or by customary example.
(C) Mass-produced literature for the elite classes.
(D) Governmental policies regarding cultural heritage.

2. Read the following statements regarding the nature of folklore:
Statement I: Folklore is a static cultural artifact that never changes.
Statement II: Folklore adapts and evolves based on the community's context.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

3. Consider the following statements about basic folklore characteristics:
I. It is transmitted informally.
II. It exists in multiple versions or variants.
III. It is primarily authored by a single known individual.
IV. It serves a functional role within a group.
Which of the above statement(s) is/are correct?
(A) I and II
(B) II, III and IV
(C) I, II and IV
(D) I, II, III and IV

4. Who originally coined the term "folklore" in 1846?
(A) Richard Dorson
(B) Alan Dundes
(C) Vladimir Propp
(D) William Thoms

5. Read the following assertion and reason carefully regarding the existence of folklore:
Assertion (A): Folklore remains a living tradition in modern societies.
Reason (R): It continuously adapts to new environments and social changes.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

6. Which of the following is a correct statement regarding the scope of folklore?
(A) Is exclusively restricted to rural and socially isolated populations.
(B) Encompasses a community's material, verbal, and customary culture.
(C) Strictly excludes all contemporary or modern urban cultural practices.
(D) Functions as a direct and total synonym for the classical fine arts.

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7. Match List I with List II regarding folklore genres and their features:
List I: (Genre)
P. Myth
Q. Legend
R. Folktale
S. Proverb
List II: (Feature)
1. Fictional narrative told for entertainment
2. Sacred narrative set in the primordial past
3. Concise traditional saying expressing a truth
4. Narrative believed to be true set in recent past
(A) P-1, Q-2, R-3, S-4
(B) P-4, Q-3, R-2, S-1
(C) P-2, Q-1, R-4, S-3

variations into a single acceptable form.
(B) It creates infinitely more variants.
(C) It removes the dances from public consciousness.
(D) It limits the performance exclusively to rural peasants.

48. Identify the incorrectly matched pair regarding cultural presentation:
(A) Organic Context – Village ritual
(B) Authentic Lore – Mass-manufactured souvenirs
(C) Tourist Spectacle – Folklorism
(D) Cultural Heritage – State-sponsored preservation

49. Read the following scenario regarding media use of culture:
A traditional healing chant is recorded and used as background music in a popular video game. This is a case of:
(A) Primary contextualization
(B) Folklorism
(C) Ritual purification
(D) Evolutionary throwback

50. Who among the following is widely credited with introducing the concept of "Folklorismus" in European scholarship?
(A) Hans Moser
(B) Alan Dundes
(C) Dan Ben-Amos
(D) Richard Dorson

51. How does "Folklorismus" differ fundamentally from "Folklorism" in academic discourse?
(A) Folklorismus is purely an American concept.
(B) Folklorismus applies only to written texts.
(C) They are generally synonymous, though Folklorismus originates from German scholarship.
(D) Folklorism relates to art, while Folklorismus relates strictly to science.

52. Read the following statements regarding the academic view of Folklorismus:
Statement I: Folklorismus was historically viewed by purist scholars as a degradation of true folklore.
Statement II: Modern folklorists view Folklorismus as a valid subject of cultural study.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

53. Consider the following contexts in which Folklorismus is observed:
I. Broadcast media
II. Tourism marketing
III. Political campaigns
IV. Private indigenous rituals
Which of the above statement(s) is/are correct?
(A) II, III and IV
(B) I, III and IV
(C) I, II and III
(D) I, II, III and IV

54. According to Hermann Bausinger, Folklorismus is heavily linked to which modern phenomenon?
(A) Technological regression
(B) The search for past identity in a rapidly modernizing world
(C) The total eradication of mass media
(D) The rise of absolute monarchy

55. Read the following assertion and reason carefully regarding the origin of Folklorismus:
Assertion (A): Folklorismus is a reaction to industrialization and modernization.
Reason (R): As traditional life fades, people consciously recreate folklore to satisfy a nostalgic longing.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

56. Which statement best reflects the German conceptualization of Folklorismus?
(A) It involves the playful, conscious, and secondary use of folk motifs.
(B) It is the pure, unadulterated essence of the peasant soul.
(C) It represents a total rejection of traditional

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19. What defines "oral tradition"?
(A) Any spoken word used in informal and daily community communication.
(B) Knowledge, art, and ideas passed down verbally over generations.
(C) Official written transcripts documenting various historical speeches.
(D) Standardized forms of institutionalized and modern public broadcasting.

20. Read the following statements regarding the identification of folklore:
Statement I: Variants are essential for identifying true folklore.
Statement II: A folk song with no variants is typically a mass-media commercial product.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

21. Before the term "folklore" was coined, what term was widely used in England to describe these materials?
(A) Orality
(B) Peasant Culture
(C) Popular Antiquities
(D) Primitive Lore

22. Which statement correctly identifies the relationship between folklore and popular culture?
(A) They are entirely identical and interchangeable conceptual entities.
(B) Popular culture can draw upon folklore motifs for mass consumption.
(C) Folklore relies exclusively on institutional systems of mass production.
(D) Folklore is inherently unable to exist alongside modern popular culture.

23. What is a common effect of industrialization on traditional folklore?
(A) It permanently destroys all forms of folklore.
(B) It mandates the institutionalization of all rituals.
(C) It forces rural communities to abandon orality completely.
(D) It causes folklore to adapt into urban and occupational lore.

24. Which of the following concepts is incorrectly paired with its meaning?
(A) Fakelore - Authentic, ancient tribal ritual
(B) Tradition - Continuity of knowledge
(C) Variant - Different version of a text
(D) Survival - Meaningless remnant of the past

25. Read the following scenario regarding cultural adaptation:
A local community adapts its harvest festival to include modern pop music alongside traditional prayers. This case highlights:
(A) Represents the total and irreversible death of folklore.
(B) Illustrates the strict rigidity of modern cultural institutions.
(C) The dynamic, adaptive nature of living tradition.
(D) Highlights the complete failure of memory in oral societies.

26. How is "Folklorism" generally defined in cultural studies?
(A) The conscious, secondary use of folklore outside its original context.
(B) The unconscious and daily practice of various community rituals.
(C) The specialized academic discipline of analyzing sentence syntax.
(D) The deliberate destruction of various indigenous cultural artifacts.

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27. Read the following statements regarding the practice of Folklorism:
Statement I: Folklorism often involves the commercialization of traditional practices.
Statement II: Folklorism is strictly limited to rural, non-commercial contexts.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

(C) Archival preservation
(D) Primary oral transmission

65. Identify the correct pair representing the dual nature of Folklorismus:
(A) Mass media origin - Rural peasant destination
(B) Written origin - Institutional destination
(C) Authentic origin - Commercial destination
(D) Theoretical origin - Abstract destination

66. The concept of "Folklorismus" is most appropriate for studying:
(A) The phonetic structure of a dialect.
(B) The use of traditional costume in a political rally.
(C) The biological genetics of a population.
(D) The geological formations of a rural area.

67. Which of the following statements about Folklorismus is incorrect?
(A) It involves decontextualization.
(B) It involves recontextualization.
(C) It is synonymous with the primary life of folklore.
(D) It often serves an entertainment function.

68. Read the following scenario regarding media adaptation:
Applying the concept of Folklorismus, a traditional folk song featured in a national television commercial becomes a:
(A) Primary tradition
(B) Cultural commodity
(C) Secret ritual
(D) Mythological archetype

69. What defines "Folklorization"?
(A) Process where cultural traits are turned into simplified, stereotypical "folklore."
(B) The total destruction of folklore by modern and digital media forms.
(C) The legal and formal copyrighting of traditional folk tales.
(D) Turning urban legends into verifiable and true historical facts.

70. Read the following statements regarding the intervention in folklore:
Statement I: Folklorization often involves state or institutional intervention.
Statement II: Folklorization leads to the spontaneous, unmanaged creation of folklore.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

71. In the context of national identity, Folklorization refers to:
(A) Erasing all traces of ethnic diversity.
(B) Selecting specific regional traditions to represent the entire nation.
(C) Adopting foreign pop culture exclusively.
(D) Prohibiting the public display of culture.

72. Which of the following is a correct statement about Folklorization?
(A) It preserves the exact complexity and fluidity of primary folklore.
(B) It is completely independent of power dynamics and politics.
(C) It only happens in non-literate societies.
(D) It reduces complex living traditions to simplified, easily consumable symbols.

73. What is a primary cause of Folklorization in post-colonial nations?
(A) The need to build a unified national heritage.
(B) The desire to strictly emulate colonial masters.
(C) The aim to destroy the tourism industry.
(D) The total lack of traditional culture.

74. Identify the incorrectly matched pair in the context of Folklorization:
(A) Folklorization - Simplification of traditions
(B) Stereotyping - Creating fixed cultural images
(C) Homogenization - Embracing endless regional variants
(D) Institutionalization - State support for selected arts

75. Read the following scenario regarding educational policy:
A government selects a specific tribal dance, standardizes its steps, and teaches it in urban

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(C) Orality
(D) Folklorism

37. Which of the following is NOT a characteristic of folklorism?
(A) Conscious manipulation
(B) Economic motivation
(C) Spontaneous intra-group transmission
(D) Ideological function

38. Read the following scenario regarding cultural performance:
A community performs a traditional dance on a theater stage for paying tourists. This case highlights the shift from:
(A) Written to oral culture.
(B) Primary to secondary context.
(C) Popular to elite culture.
(D) Material to verbal folklore.

39. Identify the correct pair:
(A) Fakelore - Authentic village transmission
(B) Primary Context - Theatrical staging
(C) Mass Media - Unmediated communication
(D) Folklorism - Second-hand use of folklore

40. Which of the following best describes the motivation behind nationalistic folklorism?
(A) To construct and validate a unified national identity.
(B) To generate foreign exchange.
(C) To destroy local dialects.
(D) To promote avant-garde modern art.

41. Which statement about "Fakelore" is incorrect?
(A) It was coined by Richard Dorson.
(B) It refers to unauthentic, manufactured folklore.
(C) It is widely accepted by folklorists as genuine oral tradition.
(D) It is often presented to the public as authentically traditional.

42. When folklore is removed from its natural environment and presented in a museum, it is an application of:
(A) Folklorism
(B) Contextualization
(C) Defolklorization
(D) Naturalization

43. What defines the shift into "Secondary Context" in folklorism?
(A) A story is told twice by the same narrator.
(B) Folklore is translated into a secondary language for scholars.
(C) A secondary character becomes the main protagonist.
(D) Folklore is removed from its organic community setting to a new platform.

44. Read the following statements regarding the presentation of folklorism:
Statement I: Folklorism relies heavily on visual and performative elements to appeal to outsiders.
Statement II: Folklorism prioritizes the esoteric knowledge of the ingroup over exoteric display.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

45. What is the primary difference between authentic folklore and folklorism?
(A) Folklore is primarily written; folklorism is exclusively oral.
(B) Folklore is always ancient; folklorism is always modern and new.
(C) Folklore is organic to a group; folklorism is staged for an external audience.
(D) Folklore generates profit; folklorism is strictly non-profit based.

46. Which of the following is a correct statement regarding the aestheticization of folklore?
(A) It makes traditional practices more dangerous.
(B) It strictly maintains the ruggedness of primary folklore.
(C) It is only applicable to verbal arts, not material culture.
(D) It occurs when raw traditional practices are polished for stage presentation.

47. The staging of folk dances in national parades causes which effect on the tradition?
(A) It standardizes the diverse regional

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(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

83. The application of folklore in promoting community identity usually results in:
(A) Alienation of the youth.
(B) Enhanced social cohesion and pride.
(C) Destruction of the local economy.
(D) Erasure of historical memory.

84. Consider the following domains where Applied Folklore is utilized:
I. Museum curation and community exhibits
II. Cultural diplomacy
III. Disaster management and traditional coping mechanisms
IV. Intellectual property advocacy for indigenous groups
V. Purely quantitative statistical mathematics
Which of the above statement(s) is/are correct regarding valid domains?
(A) I, II, III and IV
(B) I, III, IV and V
(C) II, III, IV and V
(D) I, II, IV and V

85. Identify the incorrectly matched pair in Applied Folklore:
(A) Cultural Brokerage - Mediating between communities and institutions
(B) Folk Arts in Education - Integrating tradition in classrooms
(C) Medical Folklore - Ignoring traditional healing practices
(D) Heritage Tourism - Promoting sustainable community-based tourism

86. Read the following scenario regarding healthcare:
A folklorist works with a local hospital to help doctors understand the folk beliefs of a minority community regarding illness. This demonstrates competency in:
(A) Structural Analysis
(B) Applied Folklore
(C) Folklorismus
(D) Psychoanalysis

87. What is the fundamental difference between Academic Folklore and Applied Folklore?
(A) Academic folklore focuses on theory; applied folklore on practical problem-solving.
(B) Academic folklore is primarily oral; applied folklore is primarily written.
(C) Academic folklore is for the elite; applied folklore is for the peasants.
(D) There is no difference; the two are historically and practically identical.

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88. Which of the following is NOT an objective of Applied Folklore?
(A) Community empowerment
(B) Policy advocacy
(C) Creating mass-produced fake artifacts for profit
(D) Revitalization of endangered traditions

89. Read the following scenario regarding intellectual property:
A folklorist helps a community patent their traditional weaving designs to protect them from corporate exploitation. This case illustrates:
(A) Theoretical folklore
(B) Applied folklore in intellectual property rights
(C) The destruction of folklore
(D) Folklorization by the state

90. Identify the correct pair:
(A) B.A. Botkin - Applied Folklore
(B) Vladimir Propp - Medical Folklore
(C) Claude Lévi-Strauss - Public Sector Folklore
(D) Antti Aarne - Cultural Diplomacy

91. Which phrase most appropriately captures the essence of Public Folklore?
(A) Folklore documented strictly for university libraries.
(B) The presentation and programming of folklore for public audiences outside academic settings.
(C) Secret knowledge restricted to initiated elders.
(D) Commercially produced pop music.

92. Which statement is incorrect regarding Public Folklore?
(A) It involves staging festivals and museum exhibits.
(B) It aims to engage the general public with traditional arts.
(C) Public folklorists exclusively work as

screen. This case demonstrates:
(A) Mass media acting as a catalyst and collector of folklore.
(B) The absolute separation of media and tradition.
(C) The decline of urban legends.
(D) A strict primary context performance.

148. The term "New Media" in the context of modern folklore studies refers primarily to:
(A) Printed newspapers originating from the early 19th century.
(B) Digital, interactive, and internet-based communication platforms.
(C) Traditional broadcast media such as television and radio.
(D) Modern cinematic film produced for large theater audiences.

149. What is a defining characteristic of "Netlore" (Internet Folklore)?
(A) It is exclusively transmitted through physical books.
(B) It relies on digital networks for creation, variation, and transmission.
(C) It has a single, identifiable author who claims copyright.
(D) It does not allow for variants.

150. Read the following statements regarding digital communication:
Statement I: Internet memes function analogously to traditional folklore because they undergo variation and informal transmission.
Statement II: Digital platforms have eliminated the "folk group" concept entirely.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

151. Which of the following represents a modern folk group in the context of New Media?
(A) An online gaming community with shared slang and inside jokes.
(B) People who lived in the 18th century.
(C) A single individual writing a diary offline.
(D) A group of people who have never interacted.

152. Consider the following forms of digital folklore:
I. Creepypastas
II. Internet memes
III. Email chain letters
IV. Viral challenges
Which of the above statement(s) is/are correct examples?
(A) I and II
(B) I, II and III
(C) II, III and IV
(D) I, II, III and IV

153. Read the following assertion and reason carefully regarding the spread of digital folklore:
Assertion (A): Digital folklore spreads much faster than traditional oral folklore.
Reason (R): The internet affords instantaneous global transmission, bypassing geographical barriers.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

154. Which statement correctly identifies a feature of internet memes as folklore?
(A) They are rigid and unchangeable.
(B) They demonstrate multiple existence and variation.
(C) They are exclusively created by governments.
(D) They require face-to-face interaction to exist.

155. Match List I with List II regarding digital folklore terms and descriptions:
List I: (Digital Folklore Term)
P. Creepypasta
Q. Meme
R. Netlore
S. Viral challenge
List II: (Description)
1. A piece of culture, typically a joke or image, that varies as it spreads online
2. Internet horror stories passed around on forums
3. General term for folklore of the internet
4. A prompt encouraging users to record

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(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

103. Consider the following characteristics of the "Second Life of Folklore":
I. It occurs when a tradition is revived after falling into disuse.
II. It involves the use of folklore in educational materials.
III. It strictly maintains the exact original primary function.
IV. It represents a conscious re-adoption of traditional elements.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

104. In Lauri Honko's theory, the "Second Life of Folklore" is most closely associated with which process?
(A) Complete cultural amnesia
(B) Revitalization and folklorism
(C) The physical destruction of artifacts
(D) Spontaneous, unconscious generation

105. Read the following assertion and reason carefully regarding the function of folklore:
Assertion (A): The Second Life of folklore often serves different psychological and social needs than its First Life.
Reason (R): Because the secondary context is usually characterized by conscious performance for identity building rather than organic daily function.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

106. Which of the following describes an example of the Second Life of folklore?
(A) A mother singing a lullaby to her baby at home.
(B) A choir performing a traditional lullaby in a concert hall.
(C) A farmer predicting weather based on traditional signs.
(D) A blacksmith making a horseshoe in a village forge.

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107. Match List I with List II regarding the folklore life cycle according to Honko:
List I: (Folklore Life Cycle)
P. First Life
Q. Archival Stage
R. Second Life
S. Death of Folklore
List II: (Description)
1. Folklore stored in texts, audio, and museums
2. Complete irrelevance and disappearance from memory
3. Organic use in the original community setting
4. Conscious reuse and revival in a new context
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

108. What causes folklore to enter its "Second Life"?
(A) A shift in social environment prompting a conscious revival for identity or display.
(B) The strict preservation of its primary context.
(C) The total absence of media technology.
(D) A government ban on all traditional practices.

109. Consider the following scenarios:
I. A national folk dance troupe touring internationally.
II. Publishing a book of regional fairy tales for urban children.
III. A tribal shaman performing a healing ritual in secret.
IV. Using folk motifs in modern graphic design.
V. A community holding a heritage day to remember its roots.
Which of the above statement(s) is/are correct regarding the Second Life of folklore?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

tenured university professors.
(D) It often relies on government or non-profit funding.

93. By organizing a state folklife festival, a public folklorist is applying the concept of:
(A) Archival isolation
(B) Cultural mediation and representation
(C) Deconstructionism
(D) Linguistic determinism

94. What defines "Public Folklore" as a specific professional field?
(A) Folklore that is entirely extinct.
(B) The work of folklorists in public institutions, arts councils, and museums.
(C) Folklore that belongs strictly to the royal family.
(D) The statistical analysis of public opinion polls.

95. Read the following statements regarding the goals of Public Folklore:
Statement I: Public Folklore seeks to democratize cultural representation.
Statement II: Public Folklore events are designed to be inaccessible to the general masses.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

96. Which prominent folklorist is known for his advocacy in establishing the American Folklife Center?
(A) Archie Green
(B) Richard Dorson
(C) Alan Lomax
(D) Stith Thompson

97. Which of the following is a correct statement concerning the role of a public folklorist?
(A) They avoid all contact with tradition bearers.
(B) They act as mediators between tradition bearers, institutions, and the public.
(C) They exclusively study ancient, dead languages.
(D) They aim to replace authentic folklore with mass-media products.

98. The primary effect of organizing a Public Folklore festival is to:
(A) Isolate communities from each other.
(B) Provide a platform for traditional artists and educate the broader public.
(C) Commercialize traditions until they disappear.
(D) Force traditional artists to adopt modern pop styles.

99. Identify the incorrectly matched pair in Public Folklore:
(A) Archie Green - Public Folklore advocacy
(B) Folklife Festival - Public presentation of tradition
(C) Cultural Mediation - Facilitating understanding between groups
(D) Ivory Tower - The ideal setting for Public Folklore

100. Read the following scenario regarding curation:
A folklorist working for a city council curates a photography exhibit showcasing the occupational lore of local factory workers. This is a case of:
(A) Public Folklore
(B) Structuralism
(C) Antiquarianism
(D) Fakelore

101. Who coined the term "Second Life of Folklore"?
(A) Richard Bauman
(B) Dan Ben-Amos
(C) Lauri Honko
(D) Linda Dégh

102. Read the following statements regarding the stages of folklore:
Statement I: The "First Life" of folklore refers to its original, organic context within a community.
Statement II: The "Second Life" of folklore refers to its revival, recycling, or recontextualization in new environments.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect

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120. Read the following statements regarding the use of folklore in discourse:
Statement I: Marginalized groups often use folklore to voice dissent in the public sphere.
Statement II: Hegemonic powers never use folklore in the public sphere.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

121. Protest songs derived from traditional folk tunes are an example of:
(A) The death of oral tradition.
(B) Strict structuralist morphology.
(C) Folklore as a tool for public sphere engagement.
(D) Antiquarianism.

122. Which of the following is a correct statement about folklore and public discourse?
(A) Jokes and rumors do not constitute public discourse.
(B) Street theater using folk formats is a powerful means of public engagement.
(C) The public sphere relies exclusively on written, formal logic.
(D) Folklore is always politically neutral in the public sphere.

123. Read the following scenario regarding political humor:
The dissemination of political jokes in a totalitarian regime causes which effect in the public sphere?
(A) It reinforces the totalitarian power.
(B) It creates a covert, alternative public sphere for resistance.
(C) It permanently destroys the public sphere.
(D) It transforms the regime into a democracy immediately.

124. Identify the incorrectly matched pair regarding Folklore in the Public Sphere:
(A) Esoteric lore - Communication aimed at the entire global public
(B) Habermas - Concept of the Public Sphere
(C) Subaltern counter-publics - Marginalized groups using lore to speak out
(D) Hegemony - Dominant groups enforcing a single cultural narrative

125. Read the following scenario regarding social activism:
A grassroots movement uses traditional drumming during a climate change rally. This case demonstrates:
(A) The failure of modern communication.
(B) The strict preservation of First Life folklore.
(C) The mobilization of folklore in the public sphere.
(D) The commercialization of folk music.

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126. "Folklore as Communication" is a paradigm strongly advocated by which folklorist?
(A) Dan Ben-Amos
(B) Vladimir Propp
(C) James Frazer
(D) E.B. Tylor

127. Read the following statements regarding the communication approach to folklore:
Statement I: The communication approach defines folklore as an artistic process rather than a static item.
Statement II: Dan Ben-Amos defined folklore as "artistic communication in small groups."
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

128. Consider the following elements of the Folklore and Communication approach:
I. Emphasis on performance
II. Focus on the sender and receiver dynamics
III. Treatment of the text in absolute isolation
IV. Importance of situational context
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

129. In the communication model of folklore, what role does the audience play?
(A) Passive receptors with no influence on the performance.
(B) Active participants who shape the performance through feedback.
(C) Irrelevant bystanders.
(D) Archival recorders.

130. Read the following assertion and reason carefully regarding the meaning of folklore:
Assertion (A): The meaning of a folk narrative can change depending on who is telling it and who is listening.
Reason (R): Folklore is a communicative event shaped heavily by its situational context.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

131. Which of the following correctly describes "Performance Theory" within folklore communication?
(A) Studying the textual grammar of a myth.
(B) Analyzing how folklore is enacted and communicated in a specific event.
(C) Categorizing physical artifacts in a museum.
(D) Tracing the geographical spread of a folktale.

132. Match List I with List II regarding elements of folklore communication:
List I: (Communication Element)
P. Sender
Q. Message
R. Receiver
S. Channel
List II: (Folklore Context)
1. The oral, visual, or performative medium
2. The audience or folk group members
3. The traditional knowledge or narrative being shared
4. The tradition bearer or performer
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

133. Read the following scenario regarding storytelling:
When a storyteller alters the ending of a tale because children are present, this demonstrates the effect of:
(A) Audience feedback on communicative performance.
(B) The destruction of folklore.
(C) Strict adherence to archival texts.
(D) State censorship.

134. Consider these aspects of artistic communication in folklore:
I. Kinesics (body language)
II. Paralinguistics (tone, pitch)
III. Proxemics (use of space)
IV. Contextual feedback
V. Mass industrial production
Which of the above statement(s) is/are relevant to the performance of oral folklore?
(A) I, II, III and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

135. Identify the incorrectly matched pair in folklore communication:
(A) Kinesics - Gestures used during storytelling
(B) Context - The social environment of the telling
(C) Text - The dynamic interaction between performer and audience
(D) Repertoire - The collection of items a performer knows

136. Read the following scenario regarding salesmanship:
A researcher analyzing how a street vendor's pitch changes based on the customer's social class is showing competency in:
(A) Psychoanalytic folklore
(B) Structuralism
(C) Antiquarianism
(D) Folklore as communication

137. Which of the following is NOT a core component of Dan Ben-Amos's definition of folklore?
(A) Artistic nature
(B) Communicative process
(C) Small group context
(D) Written transmission

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138. Read the following scenario regarding digital groups:
A folklorist studies the exchange of traditional recipes on a neighborhood WhatsApp group. This case highlights:
(A) The impossibility of digital folklore.
(B) Folklore functioning as communication in new environments.
(C) The end of traditional foodways.
(D) The failure of mass media.

139. Identify the correct pair regarding communicative approaches:
(A) Richard Bauman - Verbal Art as Performance
(B) Vladimir Propp - Performance Theory
(C) Alan Dundes - Discovered the communication model
(D) William Thoms - Artistic communication in small groups

140. Which phrase best describes the shift in folklore studies brought about by the communication paradigm?
(A) From studying "items" to studying "processes" and "events."
(B) From studying oral texts to studying written texts exclusively.
(C) From studying peasants to studying the elite.
(D) From studying the present to studying the distant past.

141. The integration of Folklore and Mass Media generally leads to which phenomenon?
(A) The immediate death of all folk traditions.
(B) The emergence of hybrid forms and mass dissemination of folk motifs.
(C) The complete replacement of mass media by oral traditions.
(D) The restriction of folklore to unmediated communication.

142. Read the following statements regarding the role of mass media:
Statement I: Mass media can act as a conduit for the transmission of folklore.
Statement II: Mass media uniformly destroys traditional culture without exception.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

143. When a popular movie incorporates a traditional legend, the legend experiences a form of:
(A) Mediatization
(B) First Life contextualization
(C) Eradication
(D) Isolation

144. Which of the following is a correct statement about folklore's relationship with mass media?
(A) Mass media often creates "poplore" by blurring the lines between folk and popular culture.
(B) Mass media strictly preserves the organic context of folklore.
(C) Folklore cannot survive any contact with mass media.
(D) Mass media relies exclusively on original folklore with no adaptations.

145. The widespread broadcasting of a regional folk song on national radio causes which primary effect?
(A) It permanently limits the song to its region of origin.
(B) It creates a standardized version known across the nation.
(C) It removes the song from public memory.
(D) It makes the song impossible to perform live.

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146. Identify the incorrectly matched pair regarding Media and Folklore:
(A) Poplore - Popular culture blending with folklore
(B) Remediation - Adapting folklore from one medium to another
(C) Folklorization - Mass media erasing all cultural identities
(D) Mass Media - Broadcasting to large, heterogeneous audiences

147. Read the following scenario regarding audience participation:
A television show asks viewers to send in their local ghost stories, which are then enacted on

110. Identify the incorrectly matched pair regarding the concept of the lifecycle of folklore:
(A) First Life - Unconscious tradition
(B) Second Life - Conscious revival
(C) Recycling - Adapting lore for new purposes
(D) Authenticity - Only applicable to the Second Life

111. Read the following scenario regarding digital archiving:
A museum curator uses archived recordings of traditional songs to create an interactive app. This professional demonstrates competency in understanding:
(A) The Death of Folklore
(B) The Second Life of Folklore
(C) Psychoanalytic motif analysis
(D) Structural morphology

112. Arrange the typical trajectory of folklore according to the paradigm of the "Second Life":
I. Primary organic function in a community
II. Decline in organic use due to modernization
III. Documentation and archiving by folklorists
IV. Conscious revival and recontextualization
(A) I, II, III, IV
(B) I, III, II, IV
(C) II, I, IV, III
(D) III, IV, I, II

113. Which of the following is NOT a characteristic of the Second Life of folklore?
(A) It relies on archives and documentation.
(B) It involves a shift in audience.
(C) It involves a shift in audience.
(D) It is entirely spontaneous and devoid of conscious intent.

114. Read the following scenario regarding media adaptation:
A folk narrative is transcribed, translated, and adapted into a blockbuster movie. This case exemplifies:
(A) The First Life of folklore
(B) Orality
(C) Academic archiving
(D) The Second Life of folklore

115. Identify the correct pair related to the recycling of folklore:
(A) Second Life - Conscious heritage presentation
(B) Primary Context - Concert stage
(C) Secondary Context - Daily family ritual
(D) First Life - Souvenir manufacturing

116. The concept of "Folklore in the Public Sphere" draws heavily on the theoretical frameworks of which scholar who conceptualized the public sphere?
(A) Michel Foucault
(B) Pierre Bourdieu
(C) Claude Lévi-Strauss
(D) Jürgen Habermas

117. Which statement accurately reflects folklore's role in the public sphere?
(A) Folklore is purely private and has no public implications.
(B) Folklore acts as a medium for public discourse, social commentary, and resistance.
(C) Folklore in the public sphere is limited to state-sponsored propaganda.
(D) Folklore is excluded from all forms of public communication.

118. Read the following scenario regarding political communication:
Applying the concept of folklore in the public sphere, a political cartoon using a traditional folk motif (like a local trickster figure) functions to:
(A) Communicate complex political critique through shared cultural symbols.
(B) Entertain children only.
(C) Promote the abandonment of traditional culture.
(D) Mystify the audience with esoteric knowledge.

119. What defines the "Public Sphere" in relation to folklore?
(A) The private household environment where traditional tales are told.
(B) Academic journals where professional folklorists publish their work.
(C) Discursive space for individuals to discuss matters of common public interest.
(D) The physical and restricted storage room space of a public museum.

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themselves performing a specific action
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

156. The anonymity provided by new media platforms causes which effect on folklore transmission?
(A) Completely stopping the spontaneous creation of any new folklore.
(B) Mirroring traditional anonymity, encouraging rapid and uninhibited sharing.
(C) Ensuring that every variant can be traced to a single known author.
(D) Limiting transmission strictly to verified and authorized users.

157. Consider the following platforms where new media folklore thrives:
I. Reddit forums
II. TikTok
III. WhatsApp groups
IV. 4chan
V. Printed academic journals
Which of the above statement(s) is/are correct regarding primary platforms for the spontaneous creation of digital folklore?
(A) I, II, III and IV
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

158. Identify the incorrectly matched pair in digital folklore studies:
(A) Slender Man - Digital legend / Creepypasta
(B) Emoticons - Digital material culture/custom
(C) Viral Hoax - Traditional myth
(D) Hashtag trends - Folk taxonomy/folk tagging

159. Read the following scenario regarding digital adaptation:
A student analyzes how a popular image macro changes text based on which country's users are sharing it. This demonstrates competency in:
(A) Tracing digital variants and localized adaptations.
(B) Proving the rigidity of digital media.
(C) Ignoring contextual factors.
(D) Studying primary oral orality.

160. Arrange the following forms of communication in chronological order of their historical emergence:
I. Oral folk narratives
II. Print media (broadsides and chapbooks)
III. Broadcast media (Radio/TV)
IV. Interactive New Media (Internet)
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) I, II, IV, III

161. Which of the following is an exception to the rule of digital folklore?
(A) It requires network access.
(B) It evolves through user manipulation.
(C) It relies heavily on face-to-face physical proximity.
(D) It utilizes multimedia formats (text, image, video).

162. Read the following scenario regarding online information:
A fake news story about a miraculous cure spreads globally via social media. In folklore terms, this is analyzed as a:
(A) Digital folktale
(B) Contemporary digital legend or rumor
(C) Sacred myth
(D) Primary ritual

163. Identify the correct pair regarding internet communication:
(A) Asynchronous communication - Real-time face-to-face storytelling
(B) Digital affordances - Features of a platform that shape how lore is shared
(C) Echo chamber - A physical acoustic space for singing
(D) Algorithmic curation - Traditional human-to-human transmission

164. What is the most appropriate term for the blend of traditional folklore motifs with modern mass media and commercialization?
(A) Folklorismus
(B) Antiquarianism
(C) Pure Folklore
(D) Esotericism

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165. Which of the following statements about the "Second Life of Folklore" in New Media is incorrect?
(A) Old folktales cannot be adapted into digital formats.
(B) Digital archives give traditional texts a second life.
(C) Folk motifs are heavily recycled in video games.
(D) Online communities often revive forgotten traditions.

166. Read the following scenario regarding digital aesthetics:
Applying the concept of Folklorization, a social media algorithm that heavily promotes stereotyped "cottagecore" aesthetics is effectively:
(A) Restoring authentic peasant life.
(B) Folklorizing rural life into a consumable digital aesthetic.
(C) Erasing the internet.
(D) Promoting objective structuralism.

167. What defines "Folkic performance" in the age of New Media?
(A) Traditional performances that are strictly restricted to theater stages.
(B) The enactment of identity through sharing culturally coded formats online.
(C) The broadcasting of pre-recorded and historical classical music pieces.
(D) The act of reading a physical printed book in absolute silence.

168. Read the following statements regarding the interaction between folklore and media:
Statement I: Folklore and mass media exist in completely separate, non-intersecting spheres.
Statement II: Mass media constantly mines folklore for content, and folklore incorporates media products into its narratives.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

169. Consider the following roles mass media plays in relation to folklore:
I. It documents and preserves traditional arts.
II. It standardizes regional variations.
III. It creates new hybrid forms of culture.
IV. It prevents any new folklore from forming.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

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170. Read the following assertion and reason carefully regarding Public Folklore programs:
Assertion (A): Public Folklore programs often heavily rely on Mass Media.
Reason (R): Mass media tools are required to broadcast traditional arts to wider, non-local audiences.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

171. Which statement correctly assesses the impact of globalization on Public Folklore?
(A) It makes local folklore irrelevant and extinct.
(B) It provides a global stage for local traditions, often leading to commodification.
(C) It isolates local communities completely.
(D) It enforces a single global language on all folk groups.

172. Match List I with List II regarding concepts and specific examples:
List I: (Concept)
P. Folklorismus
Q. Applied Folklore
R. Digital Folklore
S. Second Life of Folklore
List II: (Example)
1. A revived language taught in adult evening classes
2. A Slender Man meme
3. A staged Bavarian dance at a tourist resort
4. Using traditional weaving to empower marginalized women economically
(A) P-3, Q-4, R-2, S-1
(B) P-1, Q-2, R-3, S-4

(C) P-4, Q-3, R-1, S-2
(D) P-2, Q-1, R-4, S-3

173. Read the following scenario regarding public health:
The integration of traditional folk medicine practices into mainstream public health advisories via television is a consequence of:
(A) Defolklorization
(B) Applied Folklore using Mass Media
(C) The total rejection of science
(D) Strict traditionalism

174. Consider the elements necessary for Folklorization to occur via mass media:
I. Decontextualization from original source
II. Simplification of complex traits
III. Amplification of specific stereotypes
IV. Complete preservation of sacred rituals
V. Commercial or ideological packaging
Which of the above statement(s) is/are correct?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

175. Identify the incorrectly matched pair concerning media and folklore:
(A) Print Media – Broadsides and Chapbooks
(B) Broadcast Media – Radio and Television
(C) Interactive Media – Unidirectional broadcasting
(D) Social Media – Participatory networks

176. Read the following scenario regarding social media analysis:
A scholar attempting to document the evolving jokes about a recent political event on Twitter is demonstrating competency in the study of:
(A) Archaic survivals
(B) Folklore in the Public Sphere via New Media
(C) Material culture
(D) Structuralist morphology

177. Which of the following is NOT typically considered a feature of Public Folklore?
(A) Focus on general audiences.
(B) Exhibition in museums or festivals.
(C) Strictly esoteric communication among initiated group members.
(D) Often involves state or institutional funding.

178. Read the following scenario regarding disaster response:
A community responds to a natural disaster by sharing localized survival techniques via a dedicated Facebook group. This case exemplifies:
(A) Mass media destroying local knowledge.
(B) Digital networks facilitating the practical application of folklore.
(C) The First Life of folklore in a pre-industrial setting.
(D) Folklorismus for commercial gain.

179. Identify the correct pair in the context of folklore forms:
(A) Legend - Fictional narrative with animal protagonists
(B) Urban Legend - Contemporary narrative believed to be true, often spread by media
(C) Myth - Short, humorous digital image
(D) Proverb - Lengthy epic poem

180. Which of the following best describes the "commodification" of folklore?
(A) Archiving folklore texts for free in a local public library.
(B) Turning traditional cultural expressions into products for the market.
(C) The private and unmediated performance of a sacred ritual.
(D) The purely academic and structural analysis of a folk tale.

181. Read the following statements regarding the ethics of Applied Folklore:
Statement I: The concept of "Applied Folklore" is universally accepted without ethical concerns.
Statement II: Applied Folklore often raises ethical questions regarding who benefits from the commercialization or use of traditional knowledge.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

182. Consider the ethical challenges in Public Folklore:

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199. Which statement correctly identifies the distinction between Public Folklore and Applied Folklore?
(A) Public Folklore focuses on presentation; Applied Folklore on solving social problems.
(B) Public Folklore is for scholars; Applied Folklore is for the public.
(C) There is no distinction; they are historically identical and synonymous.
(D) Public Folklore uses written texts; Applied Folklore uses oral texts.

200. Match List I with List II regarding terms and their conceptual focus:
List I: (Term)
P. Folklorization
Q. Second Life of Folklore
R. Folklore as Communication
S. New Media Folklore
List II: (Conceptual Focus)
1. Performance, context, and interaction
2. Institutional shaping of culture into stereotypes
3. Digital transmission and meme culture
4. Revival and recontextualization
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

201. Read the following scenario regarding rhetorical strategy:
The conscious use of folklore by a political leader in speeches to appear more relatable to the common people causes which effect?
(A) It eliminates the public sphere.
(B) It functions as a rhetorical strategy within the public sphere.
(C) It transforms the leader into a peasant.
(D) It destroys the traditional lore immediately.

202. Consider these features of Folklore in New Media:
I. Hypertextuality
II. Multimodality (combining text, image, sound)
III. Absolute fixity of the text
IV. Global reach
V. Rapid variation
Which of the above statement(s) is/are correct?
(A) I, II, IV and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

203. Identify the incorrectly matched pair regarding theoretical concepts:
(A) Fakelore - Manufactured folklore presented as authentic
(B) Folklorismus - Playful or commercial secondary use of folklore
(C) Applied Folklore - Studying purely morphological structures
(D) Poplore - Popular culture heavily drawing on folk elements

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204. Read the following scenario regarding indigenous activism:
A researcher studying how indigenous activists use traditional storytelling formats on YouTube to protest land rights is demonstrating competency in:
(A) Antiquarian collection
(B) Folklore in the Public Sphere and New Media
(C) Defolklorization
(D) Morphological deconstruction

205. Arrange the following steps of Folklorization in a typical institutional context chronologically:
I. Discovery of a complex living tradition
II. Selection of specific, aesthetically pleasing elements
III. Standardization and censorship of "undesirable" traits
IV. Mass presentation as the "authentic" national tradition
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) IV, I, II, III

206. Which of the following is NOT a characteristic of the communicative approach to folklore?
(A) Focus on the text in isolation from society.
(B) Focus on the performer's skill and intention.
(C) Focus on audience reception.
(D) Focus on the physical and social setting of the event.

207. Read the following scenario regarding museum presentation:

demonstrates competency in:
(A) Keeping folklore hidden from the public sphere.
(B) Using mass media for public folklore presentation.
(C) Destroying the Second Life of folklore.
(D) Applying strict antiquarian models.

191. Arrange the evolution of communicative paradigms in folklore studies:
I. Textual-historic analysis (focus on items)
II. Contextual-performance analysis (focus on process)
III. Digital-network analysis (focus on new media dynamics)
(A) I, II, III
(B) II, I, III
(C) III, II, I
(D) I, III, II

192. Which of the following is an exception to the goals of Applied Folklore?
(A) Improving public policy through cultural insight.
(B) Generating maximum corporate profit by patenting indigenous art.
(C) Enhancing culturally sensitive education.
(D) Promoting social justice for marginalized groups.

193. Read the following scenario regarding social reform:
A government campaigns to stop a harmful traditional practice using local folk tales that warn of its dangers. This case illustrates:
(A) The Second Life of Folklore
(B) Applied Folklore in public health/social reform
(C) Folklorismus
(D) Pure academic folklore

194. Identify the correct pair representing the flow of folklore:
(A) Top-down - Grassroots folklore creation
(B) Bottom-up - State-sponsored folklorization
(C) Horizontal - Peer-to-peer transmission in new media
(D) Unidirectional - Interactive digital lore

195. What is the defining feature of "Folklorismus" in modern tourism?
(A) Authenticity guaranteed by scientific dating.
(B) The presentation of culture customized to meet tourist expectations.
(C) The total refusal to show culture to outsiders.
(D) Use of only original 15th-century artifacts.

196. Read the following statements regarding the public sphere:
Statement I: The public sphere is increasingly moving into digital spaces.
Statement II: Folklore has no place in the digital public sphere because it is inherently archaic.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

197. Consider the following about Folklore and Mass Media interactions:
I. Mass media can adapt folk motifs.
II. Folk communities can incorporate media characters into traditional crafts.
III. Mass media always accurately reflects primary folklore.
IV. The interaction creates a dynamic loop of cultural exchange.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

198. Read the following assertion and reason carefully regarding depoliticization:
Assertion (A): Folklorization often serves to depoliticize complex cultural realities.
Reason (R): By reducing a living culture to colorful costumes and simple dances, institutions erase the socio-economic struggles of the people.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

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I. Misrepresentation of traditions
II. Exploitation of tradition bearers
III. Ensuring fair compensation for artists
IV. Preventing any public exposure
Which of the above statement(s) is/are valid concerns for a public folklorist?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

183. Which term describes the conscious invention of tradition to serve modern nationalist agendas?
(A) Invented Tradition
(B) Primary Context
(C) Organic Folklore
(D) Unconscious survival

184. Read the following assertion and reason carefully regarding digital tools:
Assertion (A): New media democratizes the creation and transmission of folklore.
Reason (R): Digital tools lower the barriers to entry, allowing anyone to produce, remix, and share cultural content globally.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

185. Read the following scenario regarding recontextualization:
Which of the following accurately describes "recontextualization" in the Second Life of folklore?
(A) A folk song originally sung during harvest is now performed in a concert hall to demonstrate national heritage.
(B) A folk song is completely forgotten and lost.
(C) A folk song is sung exactly as it was 500 years ago during a harvest.
(D) A folk song's lyrics are strictly forbidden to be changed.

186. Match List I with List II regarding scholars and their key concepts:
List I: (Scholar)
P. Richard Dorson
Q. Hans Moser
R. Lauri Honko
S. Benjamin A. Botkin
List II: (Key Concept)
1. Folklorismus
2. Applied Folklore
3. Fakelore
4. Second Life of Folklore
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

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187. Read the following scenario regarding cultural marketing:
The transformation of a localized, sacred healing ritual into a generic "wellness" practice marketed on Instagram causes which effect?
(A) It deepens the sacredness of the ritual.
(B) It results in cultural appropriation and Folklorismus.
(C) It restores the primary context of the ritual.
(D) It removes all variants of the practice.

188. Consider these impacts of the Public Sphere on folklore:
I. It allows folk groups to negotiate their identity publicly.
II. It exposes esoteric lore to exoteric audiences.
III. It perfectly shields folklore from any political influence.
IV. It subjects folklore to debate and reinterpretation.
V. It completely standardizes all lore globally.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II, IV and V
(C) II, III and IV
(D) I, III and V

189. Identify the incorrectly matched pair regarding the contexts of folklore:
(A) Esoteric - Knowledge shared within a specific group
(B) Exoteric - Knowledge shared with outsiders
(C) Primary Context - Museum exhibition
(D) Secondary Context - Theatrical staging

190. Read the following scenario regarding documentary filmmaking:
A public folklorist creates a documentary film about declining maritime crafts. This professional

A museum recreating a 19th-century village with actors playing traditional roles is an example of:
(A) Living History (a form of Public Folklore)
(B) Primary oral transmission
(C) Structuralism
(D) Pure academic research

208. Identify the correct pair in the context of folklore's second life:
(A) Revival - Bringing back a dormant tradition
(B) Extinction - The rapid growth of a tradition
(C) Primary Context - A national theater stage
(D) Archival - Spontaneous daily practice

209. What defines "Cultural Brokerage" in the context of Public and Applied Folklore?
(A) Selling ancient cultural artifacts on the illegal black market.
(B) Mediating between folk communities and institutions for fair representation.
(C) Forcing local communities to abandon their unique traditions.
(D) Strictly remaining within the confines of a university campus.

210. Read the following statements regarding the fate of folklore:
Statement I: The mass media has definitively proven to be the absolute end of folklore.
Statement II: Folklore adapts to mass media, leading to new forms like netlore and poplore.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

211. Consider the following statements regarding the Second Life of Folklore:
I. It is often driven by a sense of nostalgia.
II. It requires institutional or conscious intervention.
III. It perfectly replicates the First Life in every way.
IV. It frequently involves cultural tourism.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

212. Read the following assertion and reason carefully regarding digital content:
Assertion (A): Digital memes are legitimately studied by folklorists.
Reason (R): They exhibit the core folkloric traits of multiple existence, variation, and informal transmission within folk groups.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

213. Which of the following correctly describes "Folklore in the Public Sphere"?
(A) The private diaries of individuals.
(B) The use of traditional forms in public debates, protests, and mass communication.
(C) The silencing of minority voices.
(D) Strictly state-funded military parades.

214. Match List I with List II regarding folklore phenomena and their digital contexts:
List I: (Folklore Phenomenon)
P. Legend spread
Q. Folk Art commodification
R. Community bonding
S. Traditional Craft learning
List II: (Context)
1. Etsy or online artisan marketplaces
2. Viral email chains and social media posts
3. Online forums and multiplayer game chats
4. YouTube tutorial videos by artisans
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-3, R-2, S-1

215. The widespread adoption of "Folklorismus" in national media causes which effect on regional identities?
(A) It encourages highly localized and distinct dialects to flourish unedited.
(B) It often homogenizes regional differences to create a unified national stereotype.
(C) It removes all visual representation of culture.

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(D) It restricts folklore purely to academic archives.

216. Consider the following aspects of Applied Folklore:
I. Policy making
II. Cultural advocacy
III. Heritage management
IV. Pure abstract mathematical modeling
V. Community health initiatives
Which of the above statement(s) is/are relevant?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

217. Identify the incorrectly matched pair regarding Public Folklore paradigms:
(A) Staged Festival - Public Folklore presentation
(B) Cultural Conservation - Protecting living traditions
(C) Cultural Imperialism - The primary goal of applied folklorists
(D) Folklore Advocacy - Representing folk groups' interests

218. Read the following scenario regarding urban design:
A city plans a new park and consults a folklorist to ensure the design respects local spatial use customs. This demonstrates competency in:
(A) Public Sphere manipulation
(B) Applied Folklore in urban planning
(C) Digital Netlore
(D) Pure structuralism

219. Which phrase best captures the essence of "Communication" in folklore?
(A) A static text fixed in print.
(B) A dynamic, interactive process of sharing cultural knowledge.
(C) A unidirectional broadcast with no audience feedback.
(D) The silencing of marginal voices.

220. Which of the following is NOT a consequence of Folklorization?
(A) Enhancement of authentic complexity.
(B) Aestheticization of rough traditions.
(C) Commodification of cultural symbols.
(D) Stereotyping for easy consumption.

221. Read the following scenario regarding digital art:
A traditional weaving pattern is digitized and sold as an NFT (Non-Fungible Token). This is an example of:
(A) First Life of folklore
(B) New Media Commodification / Folklorismus
(C) Eradication of folklore
(D) Pure oral transmission

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222. Identify the correct pair in digital studies:
(A) Meme - Static, unchangeable text
(B) Copypasta - A block of text copied and pasted across internet forums
(C) Archive - A spontaneous live performance
(D) Algorithm - Traditional human storytelling

223. What defines the "Second Life" of folklore as opposed to "Fakelore"?
(A) Reviving genuine traditions, while Fakelore is artificially manufactured.
(B) The Second Life is fake, while Fakelore is authentic.
(C) They are exactly the same concept within modern cultural studies.
(D) The Second Life only applies to modern mass media forms.

224. Read the following statements regarding the function of Folklorismus:
Statement I: Folklorismus can serve a positive function by reinforcing community pride and economic stability.
Statement II: Folklorismus is universally condemned by all modern folklorists.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

225. Consider the following statements about Folklore and Mass Media:
I. Media can popularize obscure folk traditions.
II. Mass media can act as an archive for folklore.
III. Media formats shape the way folklore is

transmitted.
IV. Folklore entirely ignores mass media.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

226. Read the following assertion and reason carefully regarding ethical dilemmas:
Assertion (A): Applied folklorists often face ethical dilemmas.
Reason (R): Intervening in a community's culture can inadvertently alter or damage the very traditions they seek to assist.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

227. Which of the following correctly describes "Folklore and Communication"?
(A) It relies entirely on the telegraph.
(B) It views folklore as an event shaped by performer-audience interaction.
(C) It focuses on grammar and syntax rather than performance.
(D) It disregards the social context of the performance.

228. Match List I with List II regarding terms and their specific contexts:
List I: (Folklore Term)
P. Urban Legend
Q. Fakelore
R. Folklorismus
S. Applied Folklore
List II: (Context)
1. Created specifically for commercial/ nationalistic purposes, falsely claiming antiquity
2. Playful/conscious use of folk motifs, often in tourism
3. Using traditional knowledge to solve modern social issues
4. A contemporary narrative of anxiety spread rapidly in modern society
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-2, R-1, S-3
(D) P-2, Q-3, R-4, S-1

229. Read the following scenario regarding technological introduction:
The introduction of mass media into a highly traditional oral society generally causes which effect on its folklore?
(A) Instantly destroying all forms of oral and face-to-face communication.
(B) Adaptation where traditional themes are mediated through new technologies.
(C) Guaranteeing that the society's folklore will never change again.
(D) Forcing the community to completely forget its indigenous language.

230. Consider these elements of Public Folklore programming:
I. Authenticity checks
II. Staging and presentation
III. Audience education
IV. Complete removal of cultural context
V. Collaboration with tradition bearers
Which of the above statement(s) is/are considered best practices?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

231. Identify the incorrectly matched pair regarding the life of folklore:
(A) First Life - Embedded in daily organic life
(B) Second Life - Displayed in a heritage museum
(C) Archival Stage - Actively used to solve daily problems
(D) Folklorismus - Secondary, often commercial, context

232. Read the following scenario regarding ethical practice:
A public folklorist organizing a festival ensures that the performers are paid equitably and have control over how they are presented. This demonstrates competency in:
(A) Exploitative Folklorismus
(B) Ethical Public Folklore practice
(C) Structuralist morphology
(D) Defolklorization

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Mass Media" recognizes that folklore is not a dying relic but a dynamic, adaptable process.

Statement II: Modern folklore scholarship completely ignores the internet and digital media as invalid platforms for tradition.

(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

Direction : Please read the following source carefully.

In the academic investigation of expressive culture, the basic concept of folklore serves as a foundational framework for understanding traditional beliefs, customs, and narratives. Consider a case study involving a regional community whose oral traditions are analyzed by researchers to document their cultural heritage. In this context, the basic concept of folklore is not merely a collection of antiquated tales but a dynamic communicative process within the community. Researchers observe how community members transmit these expressions organically through face-to-face interactions. The study highlights that the fundamental nature of this phenomenon depends on its informal transmission and collective ownership. When researchers attempt to categorize these traditions, they must focus on the authentic, unmediated dissemination of cultural materials. The basic concept emphasizes that this expressive culture must be understood in its primary context, where the tradition bearers interact directly with their immediate audience. This scenario illustrates how scholars define the parameters of traditional knowledge, ensuring that the primary characteristics of the basic concept are preserved in academic discourse. The focus remains strictly on the foundational elements that constitute the organic expression of the community before any external intervention or media representation occurs.

Based on the above source, attempt the following five questions.

251. According to the passage, how is the basic concept of folklore viewed within the regional community case study?
(A) A static collection of antiquated tales preserved for regional history
(B) A dynamic communicative process within the community
(C) A formal institutional mechanism for documenting communal history
(D) An external media representation of localized cultural narratives

252. What is a necessary condition for the basic concept of expressive culture to remain in its primary context?
(A) Direct interaction between tradition bearers and their audience
(B) Extensive mediation through technological and institutional frameworks
(C) Formal categorization by external academic research groups
(D) Translation into commercialized and staged public performances

253. In the context of the passage, what must researchers focus on when categorizing these traditions?
(A) The long-term commercial viability of specific oral narratives
(B) The formal establishment of institutional ownership rights
(C) Authentic, unmediated dissemination of cultural materials
(D) The modernization of antiquated tales for diverse new audiences

254. What characteristic fundamentally defines the nature of the phenomenon described in the passage?
(A) Standardized choreography and formal presentation
(B) Institutional oversight and political endorsement
(C) Asynchronous digital text sharing
(D) Informal transmission and collective ownership

255. Which of the following is excluded from the foundational elements of the basic concept as described in the source?
(A) Collective ownership and shared community

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List II: (Example)
1. An internet meme with multiple variants
2. A traditional storyteller incorporating a TV character into an old tale
3. Adapting an oral epic into a comic book format
4. A movie plot based entirely on an ancient myth

(A) P-4, Q-2, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

242. Read the following scenario regarding specialized digital content:
The tendency of New Media to create echo chambers causes which effect on digital folklore?
(A) Preventing any new variants or versions from ever forming.
(B) Accelerating the creation of esoteric, in-group lore and specialized memes.
(C) Making all folklore universally understood by every internet user.
(D) Destroying the foundational concept of the traditional folk group.

243. Consider these aspects of the "Second Life" of folklore:
I. Museum exhibitions
II. Heritage festivals
III. Educational textbooks
IV. Everyday unconscious traditional behavior
V. Commercial folk-pop music
Which of the above statement(s) is/are correct regarding the Second Life?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

244. Identify the incorrectly matched pair in applied and public folklore:
(A) Public Folklorist - Works in arts councils or museums
(B) Academic Folklorist - Works primarily in universities
(C) Cultural Broker - Exploits traditional artists for personal gain
(D) Applied Folklorist - Uses folklore for social problem-solving

245. Read the following scenario regarding digital adaptation:
A researcher analyzing how a traditional joke format is adapted into a trending Twitter hashtag is demonstrating competency in:
(A) Identifying pure antiquarian survivals.
(B) Analyzing folklore's adaptation to new media communication.
(C) Proving that mass media kills folklore.
(D) Applying strict morphological structuralism.

246. Which of the following is NOT a fundamental requirement for folklore to function as communication?
(A) A sender (performer)
(B) A receiver (audience)
(C) A shared cultural code
(D) A written manuscript

247. Read the following scenario regarding protest art:
A community creates a public mural utilizing traditional folk motifs to protest urban gentrification. This is an example of:
(A) Folklore in the Public Sphere
(B) The Archival Stage of folklore
(C) Purely private esotericism
(D) State-sponsored Folklorization

248. Identify the correct pair regarding the conceptualization of folklore:
(A) Dan Ben-Amos - Folklore as artistic communication
(B) William Thoms - Folklore as digital memes
(C) Hans Moser - Folklore as psychoanalysis
(D) Lauri Honko - Folklore as public sphere

249. What is the overarching impact of "Public Folklore" on traditional communities?
(A) Leading to the complete and inevitable erasure of their identity.
(B) Providing validation, support, and a platform for cultural expressions.
(C) Forcing groups to abandon oral traditions for written texts.
(D) Restricting their interaction solely to academic researchers.

250. Read the following statements regarding the evolution of scholarship:
Statement I: The study of "Public Folklore and

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233. Which of the following is an exception to the concept of "Folklorization"?
(A) It simplifies traditions.
(B) It creates easily recognizable stereotypes.
(C) It preserves the exact nuanced complexity of the original tradition.
(D) It is often used for state-building.

234. Read the following scenario regarding remix culture:
A modern digital folklore phenomenon where users combine a traditional folk song with a modern pop song on TikTok is an example of:
(A) Pure First Life preservation
(B) Remix culture / New Media Folklorismus
(C) The death of both genres
(D) Strict institutional folklorization

235. Identify the correct pair regarding folklore scholars and concepts:
(A) Lauri Honko - Second Life of Folklore
(B) Richard Dorson - Invented Tradition
(C) Hans Moser - Applied Folklore
(D) Dan Ben-Amos - Fakelore

236. What is a key characteristic of "Folklore in the Public Sphere" as compared to private folklore?
(A) It is less concerned with political and social commentary.
(B) It engages with broader societal issues and reaches wider, often heterogeneous audiences.
(C) It is entirely unconscious.
(D) It only happens in absolute secrecy.

237. Read the following statements regarding the nature of Applied Folklore:
Statement I: The concept of "Applied Folklore" is distinct from academic folklore because it is outcome-oriented rather than merely descriptive.
Statement II: Applied folklorists never use academic research methods.
(A) Both Statement I and Statement II are correct
(B) Both Statement I and Statement II are incorrect
(C) Statement I is correct but Statement II is incorrect
(D) Statement I is incorrect but Statement II is correct

238. Consider the following statements about New Media:
I. It restricts folklore to localized geographical regions.
II. It facilitates the rapid creation of digital variants.
III. It creates global folk groups based on shared interests rather than geography.
IV. It utilizes multimedia affordances for traditional storytelling.
Which of the above statement(s) is/are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, III and IV
(D) I, II, III and IV

239. Read the following assertion and reason carefully regarding craft survival:
Assertion (A): Folklorismus is essential for the survival of many traditional crafts in the modern economy.
Reason (R): The primary context (e.g., daily functional use) has disappeared, making tourist markets the only viable economic outlet for these crafts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

240. Read the following scenario regarding state selection:
Which of the following describes a scenario of "Folklorization" by the state?
(A) A village independently creating a new slang.
(B) A government selecting one minority's dress to represent "diversity" on a national poster while ignoring their political rights.
(C) Children sharing jokes on a playground.
(D) A family passing down a secret recipe.

241. Match List I with List II regarding media interactions and examples:
List I: (Media interaction)
P. Folklore in Media
Q. Media in Folklore
R. Digital Folklore
S. Remediation

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values
(B) Informal transmission through oral traditions
(C) External intervention or media representation
(D) Organic face-to-face community interactions

Direction : Please read the following source carefully.

When traditional expressive culture is extracted from its original context and adapted for commercial or touristic purposes, it enters the domain of folklorism. A prominent case study examines a regional tourism board that restages a local harvest ritual as a ticketed theatrical performance for visitors. In this scenario, the authentic agricultural context of the ritual is replaced by a polished, audience-centric presentation designed to maximize visual appeal and entertainment value. This transformation exemplifies folklorism, as the tradition is consciously manipulated and presented to an outside audience rather than being organically practiced by the community for its own intrinsic purposes. Researchers analyzing this event note that the participants in the performance are often paid actors rather than original tradition bearers, fundamentally altering the nature of the expression. The phenomenon of folklorism thus highlights the commodification of cultural heritage, where the primary function of the tradition shifts from internal community cohesion to external economic gain. Through this process, the expressive culture becomes a stylized representation of itself, disconnected from the spontaneous and unmediated transmission that characterized its original existence in the community.

Based on the above source, attempt the following five questions.

256. How does the passage define the domain of folklorism?
(A) Collaborative heritage presentation by community members and scholars
(B) Cultural extraction and adaptation for commercial or touristic use
(C) Rapid digital transmission of urban legends across internet platforms
(D) Preservation of expressive culture strictly within its primary context

257. In the tourism board case study, what replaces the authentic agricultural context of the harvest ritual?
(A) An asynchronous and anonymous digital text discussion forum
(B) An organic communicative process occurring within the community
(C) A localized grassroots political movement for heritage conservation
(D) Polished, audience-centric presentation for visual appeal

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258. According to researchers, how does the use of paid actors alter the nature of the expression in folklorism?
(A) It disconnects the tradition from organic community transmission
(B) It enhances all foundational elements of collective folk ownership
(C) It restores the ritual to its original and intended utilitarian function
(D) It democratizes cultural representation in broader civic discourse

259. What shift in the primary function of the tradition occurs under folklorism?
(A) From conscious aesthetic performance to unconscious utilitarian labor
(B) From standardized institutional policy to spontaneous community practice
(C) From internal community cohesion to external economic gain
(D) From digital variation to static textual analysis

260. What does the expressive culture become through the process of folklorism?
(A) A stylized representation of itself
(B) A dynamic rhetorical tool for political debate
(C) An authentic display of face-to-face interaction
(D) An instrument for solving immediate public health issues

Direction : Please read the following source carefully.

The concept of folklorismus extends the understanding of adapted traditions by examining

the conscious, ideological, or institutional use of traditional materials for specific socio-political objectives. Consider a case where a state cultural ministry actively promotes specific regional folk dances as symbols of unified national identity, standardizing the choreography and costumes for state-sponsored television broadcasts. This institutional intervention represents folklorismus, as the traditional materials are deliberately selected, sanitized, and repurposed to serve an ideological narrative rather than a localized community function. Academic observers of this cultural policy note that folklorismus often involves a top-down approach, where authorities dictate how the tradition should be presented to the masses. The standardization inherent in this process frequently erodes the natural variations that existed when the dances were practiced organically. In this context, folklorismus functions as a mechanism for constructing a cohesive public image, transforming localized, diverse expressions into a monolithic cultural artifact. The case study reveals how institutional frameworks manipulate expressive culture, stripping away its primary contextual meaning to establish an organized, official version of heritage that aligns with broader administrative or ideological goals.

Based on the above source, attempt the following five questions.

261. How does the concept of folklorismus differ from mere adaptation according to the passage?
(A) It relies entirely on the anonymous authorship of the local community
(B) It prioritizes the unmediated transmission of organic oral narratives
(C) It restricts traditional expressions strictly to commercialized tourism
(D) Institutional use for specific socio-political objectives

262. In the case study provided, how does the state cultural ministry utilize regional folk dances?
(A) As tools to address contemporary public health issues
(B) As standardized symbols of a unified national identity
(C) As informal expressions strictly for immediate community audiences
(D) As archival recordings for academic preservation only

263. What is a frequent consequence of the standardization inherent in folklorismus?
(A) The organic revitalization of extinct musical traditions
(B) The democratization of shared authority in cultural representation
(C) The erosion of natural variations existing in organic practice
(D) The promotion of spontaneous interpersonal exchanges

264. According to academic observers, what approach typically characterizes folklorismus?
(A) A grassroots, bottom-up approach led by regional tradition bearers
(B) An interactive approach driven by immediate non-verbal audience cues
(C) A collaborative approach equally balancing scholars and community locals
(D) Top-down management where authorities dictate the presentation

265. What is the ultimate result of manipulating expressive culture through institutional frameworks in this context?
(A) Establishing an organized, official version of heritage
(B) Fostering a dynamic process of community-based transmission
(C) Returning the traditions to their original utilitarian functions
(D) Preventing the commodification of local harvest rituals

Direction : Please read the following source carefully.

Folklorization refers to the systemic process through which everyday practices, objects, or narratives are discursively framed and elevated into recognized categories of traditional heritage. In a recent sociological case study, researchers observed a rural community's utilitarian method of weaving storage baskets. Originally a mundane, functional activity, this weaving practice underwent a gradual transformation when cultural anthropologists and heritage institutions began documenting and exhibiting the baskets in regional museums. This scenario perfectly captures the process of folklorization. The community's everyday labor was recontextualized as a celebrated aesthetic tradition, complete with

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formal designations and academic classifications. As a result of this process, the weavers themselves began to view their utilitarian craft through a heritage lens, altering their production methods to meet the expectations of cultural preservationists. Folklorization thus acts as a transformative lens, shifting the status of an object or practice from the mundane to the culturally significant. The case demonstrates that this process is not merely about preservation, but involves a profound conceptual shift in how both insiders and outsiders perceive, categorize, and assign value to routine community activities.

Based on the above source, attempt the following five questions.

266. How is folklorization defined in the provided text?
(A) Deployment of traditional narratives within contemporary political debates
(B) Discursive framing of practices into traditional heritage categories
(C) Rapid dissemination of urban legends across various digital platforms
(D) Restaging of rituals as ticketed and polished theatrical performances

267. What was the original status of the basket weaving practice before institutional intervention?
(A) A celebrated aesthetic tradition with formal designations
(B) A mundane, functional, and utilitarian activity
(C) A stylized performance for external economic gain
(D) A standardized symbol of national identity

268. What caused the utilitarian craft to undergo a gradual transformation?
(A) Documentation and exhibition by anthropologists and museums
(B) Introduction of new media technologies into the remote rural area
(C) Decision by the state ministry to broadcast the weaving process
(D) Systematic mechanization of the community-based weaving labor force

269. How did the weavers' perception of their own craft change as a result of folklorization?
(A) They viewed their craft solely as an ideological narrative
(B) They considered the craft entirely obsolete and stopped producing it
(C) They began viewing their utilitarian craft through a heritage lens
(D) They perceived their work as a purely digital phenomenon

270. The case demonstrates that folklorization fundamentally involves which of the following?
(A) Deliberate erosion of natural variations by centralized state authorities
(B) Strict refusal to alter production methods under any new circumstances
(C) Shift from face-to-face storytelling to asynchronous digital text sharing
(D) A conceptual shift in how routine activities are valued

NODIA

Direction : Please read the following source carefully.

Applied folklore involves the practical utilization of traditional knowledge, customs, and expressive culture to address contemporary social, educational, or practical challenges. An illustrative case study involves a public health initiative attempting to improve maternal care in a remote region. Medical professionals collaborated with cultural researchers to integrate local healing narratives, traditional dietary customs, and community-trusted midwives into the modern healthcare framework. This scenario demonstrates applied folklore in action, as researchers move beyond merely documenting traditions to actively deploying them for societal benefit. By utilizing the community's existing cultural paradigms, the health initiative achieved higher acceptance rates than standardized medical interventions imposed from the outside. Applied folklore requires a delicate balance; practitioners must respect the integrity of the traditional knowledge while adapting it to resolve immediate, real-world problems. In this context, the expressive culture is not treated as an artifact for exhibition, but as a dynamic, functional tool for community empowerment and problem-solving. This pragmatic approach highlights how academic understanding of traditional materials can be mobilized to bridge the gap between institutional objectives and deeply ingrained

9. (C) I, II, III, IV and V
Folklore is generated in diverse settings where people interact and share common interests or identities. This includes religious ceremonies, family life, and specific occupations. Even modern environments like corporate offices and children's playgroups serve as valid sites for the creation and transmission of lore. Any group that shares at least one common factor can develop and maintain its traditions.

10. (A) Performing Arts - Superstitions
Superstitions are typically classified under the category of folk belief or customary folklore rather than performing arts. While performing arts involve active displays like music, dance, and drama, superstitions relate to traditional convictions and practices regarding luck or the supernatural. Misidentifying these categories overlooks the functional distinction between beliefs that guide behavior and artistic expressions designed for public performance.

11. (D) Folklorization
The modification of a traditional practice specifically for the consumption of outsiders represents a shift in intent and form. This process involves simplifying or exaggerating cultural elements to meet external expectations, often for economic reasons. It highlights how traditions can be reshaped into a marketable version of themselves, moving away from their original community function to serve a secondary purpose.

12. (A) I, III, II, IV
The study of traditional culture has transitioned through several theoretical phases. Early scholars adopted evolutionary perspectives, followed by psychoanalytic interpretations of motifs. Later, the focus shifted to the contextual approach, examining performance within its social environment. Finally, the digital and new media era introduced frameworks for understanding lore in online networks, reflecting the ongoing evolution of the discipline's methodology and focus.

13. (C) Institutional copyright
Traditional expressions are generally characterized by oral transmission and the anonymity of their creators. They exist in multiple versions through variation within a community. Institutional copyright is a modern legal concept that contradicts the communal and informal nature of folklore ownership. Typically, these traditions belong to the group as a whole rather than being legally protected by a single specific entity.

14. (D) Folklore exists in contemporary urban groups.
Modern legends circulating in cities prove that traditional communication processes are not confined to rural settings. Even in industrialized areas, people continue to create and share narratives that reflect their anxieties and social realities. This demonstrates that modernization does not destroy the human tendency to form folk groups and transmit lore, but simply provides new themes and environments for its existence.

15. (A) Structuralism - Vladimir Propp
The study of the formal components of folktales is synonymous with structural analysis. By identifying a fixed sequence of functions in Russian wonder tales, a specific morphology of the genre was established. This approach focuses on the internal logic and arrangement of narrative elements rather than their origin or meaning, marking a significant contribution to the scientific study of storytelling forms.

16. (B) Artistic communication in small groups.
This influential definition conceptualizes the field as an artistic process occurring within small groups. It shifts the focus from static items and ancient survivals to the active process of performance and interaction. By emphasizing the communicative event, it highlights that the meaning and existence of folklore depend on the immediate social context and the relationship between the performer and audience.

17. (B) It is exclusively based on national identity.
A folk group is any collection of people who share at least one common factor, such as a profession, age, or hobby. It is not limited to national identity or large ethnic divisions. While it requires at least two people to facilitate transmission, these groups can form around any shared interest, allowing for a diverse range of localized and specialized traditions.

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(C) Deployment of traditional narratives to solve specific public health challenges
(D) The rapid digital adaptation of oral narratives across various internet forums

277. Unlike commercial tourism, what does the regional heritage festival in the case study prioritize?
(A) Maximization of professional entertainment value and enhanced visual appeal
(B) Erosion of natural variations to create a single monolithic cultural artifact
(C) The exclusive use of paid actors instead of original regional tradition bearers
(D) Agency of tradition bearers in dictating their display

278. What role do researchers play in the context of public folklore?
(A) They function as ultimate authorities dictating the cultural display
(B) They act as facilitators providing institutional resources
(C) They transform utilitarian crafts into purely aesthetic exhibits
(D) They standardise the traditions to align with political objectives

279. What is the ultimate goal of democratizing cultural representation through public folklore?
(A) Forcing community members to significantly alter their internal production methods
(B) Shifting the tradition's function entirely toward external economic gain
(C) Reflecting the genuine lived experiences of the community
(D) Disconnecting the tradition from spontaneous and unmediated local transmission

280. Which ethical dimension is emphasized in the presentation of traditional culture to external audiences?
(A) Restaging rituals strictly as ticketed theatrical performances
(B) Erasing the original utilitarian functions of the traditions
(C) Using top-down approaches to manage traditional heritage
(D) Mutual respect, shared authority, and accurate portrayal

Direction : Please read the following source carefully.

The concept of the second life of folklore describes the phenomenon wherein traditional expressions, having ceased to function in their primary, organic context, are revived or recontextualized in a new setting. A compelling case study involves a specific genre of communal work songs that disappeared when agricultural labor was mechanized. Decades later, a group of contemporary musicians discovered archival recordings of these songs and began performing them in modern concert halls. This scenario exemplifies the second life of folklore, as the songs transition from an unconscious, functional accompaniment to labor into a conscious, aesthetic performance for an audience. In this secondary existence, the fundamental purpose of the expression changes entirely; it no longer serves its original utilitarian function but becomes an artifact of cultural memory and artistic reinterpretation. Researchers studying this phenomenon note that the second life often involves a shift from participatory, community-based transmission to formal, presentational formats. This conceptual framework allows scholars to analyze how expressive culture survives obsolescence by adapting to new environmental, social, and functional paradigms, thereby acquiring an entirely different existential meaning.

Based on the above source, attempt the following five questions.

281. What describes the phenomenon known as the second life of folklore?
(A) Revival of traditions after ceasing primary function
(B) Traditional expressions remaining strictly within their original functional context
(C) The integration of various traditional medical practices into modern healthcare
(D) Real-time adaptation of oral narratives based on specific non-verbal audience cues

282. In the case study, what caused the original communal work songs to disappear?
(A) The commercialization of regional harvest rituals
(B) The mechanization of agricultural labor

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(A) The total economic gain derived from the staging of the professional performance
(B) The technological mediation specifically used to broadcast the storytelling event
(C) Performance context, speakers, and circumstances
(D) The use of paid professional actors to enhance the overall visual appeal of rituals

Direction : Please read the following source carefully.

The relationship between folklore and new media explores how traditional patterns of expressive culture are adapted, transmitted, and transformed within digital environments. A contemporary case study investigates the rapid dissemination of an urban legend across various internet forums and social media platforms. In this digital landscape, the narrative is not passed through face-to-face interaction but through asynchronous digital text, image macros, and viral sharing mechanisms. This scenario highlights how new media fundamentally alters the speed, reach, and mutability of traditional expressions. Researchers note that digital platforms allow for unprecedented levels of anonymous, collective authorship, where users continuously modify and remix the narrative to suit different online subcultures. Despite the technological mediation, the core mechanics of traditional transmission—variation, informal sharing, and communal ownership—remain intact. The integration of folklore and new media demonstrates that technological advancement does not eradicate traditional expressive behavior; rather, it provides a novel infrastructure for its continued evolution. This digital recontextualization forces scholars to expand their methodological boundaries to capture the fleeting, globalized nature of modern vernacular expression.

Based on the above source, attempt the following five questions.

296. What does the relationship between folklore and new media primarily investigate?
(A) How traditional patterns of culture are revived in modern public concert halls
(B) How everyday objects are elevated into officially recognized categories of heritage
(C) How traditional proverbs are utilized in collective and communal decision-making
(D) Digital adaptation and transformation of traditions

297. In the case study, how is the urban legend narrative disseminated in the digital landscape?
(A) Through asynchronous digital text and viral sharing mechanisms
(B) Through organic face-to-face interaction and real-time storytelling
(C) Through state-sponsored television broadcasts and standardisation
(D) Through collaborative museum exhibitions and scholarly publications

298. According to researchers, what specific capability do digital platforms provide to users regarding traditional narratives?
(A) The specific ability to enforce strict and formal intellectual property rights
(B) Anonymous authorship to modify and remix narratives
(C) The total elimination of any natural variations within the fixed narrative text
(D) A formal and presentational format strictly managed by central state authorities

299. Despite technological mediation, what core mechanics of traditional transmission remain intact in new media?
(A) Structural fixity, formal performance, and institutional oversight
(B) Variation, informal sharing, and communal ownership
(C) Unconscious labor accompaniment and utilitarian function
(D) Real-time adaptation based on immediate non-verbal cues

300. What impact does digital recontextualization have on academic scholars?
(A) Expanding boundaries to capture vernacular expression
(B) It forces them to limit their research strictly to physical regional museum artifacts
(C) It causes them to abandon the foundational and basic concept of expressive culture
(D) It restricts their focus entirely to the commercial aspects of modern cultural tourism

NODIA

(D) They isolate the traditional community from modern civic issues

289. How do researchers describe the traditional materials deployed in the civic forum?
(A) As static relics preserved only in academic archives
(B) As polished, audience-centric presentations for visual appeal
(C) As unconscious activities disconnected from their primary context
(D) As dynamic rhetorical tools shaping public consciousness

290. What does the presence of folklore in civic arenas prove about cultural heritage?
(A) Shaping policy through shared cultural memory
(B) It is entirely obsolete and must be revived through formal presentational formats
(C) It relies almost entirely on digital text and various viral sharing mechanisms
(D) It can only survive through the strict standardisation of central state authorities

Direction : Please read the following source carefully.

The intersection of folklore and communication shifts the academic focus from the structural analysis of traditional texts to the dynamic process of their transmission between individuals. A critical case study examines a localized storytelling event, focusing not on the plot of the narrative, but on the gestures, intonations, and immediate audience feedback occurring during the performance. This perspective treats the traditional expression fundamentally as a communicative act. The researchers analyze how the storyteller adapts the narrative in real-time based on the subtle non-verbal cues from the listeners, demonstrating that the meaning is co-created in the moment of transmission. Through the lens of folklore and communication, the traditional material is understood as a specialized mode of social interaction. This approach emphasizes that the context of the performance—who is speaking, to whom, and under what circumstances—is just as vital as the content being delivered. By framing expressive culture as an interactive communicative process, scholars can better understand how traditions are sustained, negotiated, and modified through continuous interpersonal exchanges within the community's social fabric.

Based on the above source, attempt the following five questions.

291. How does the intersection of folklore and communication shift academic focus?
(A) From practical utilization in healthcare settings to structural textual analysis
(B) From dynamic transmission to the conscious and ideological form of adaptation
(C) From structural analysis to dynamic transmission
(D) From formal presentational formats to the active sphere of public civic debates

292. In the storytelling case study, what do the researchers focus on instead of the narrative plot?
(A) Gestures, intonations, and immediate audience feedback
(B) The commercial viability of the storytelling event
(C) The historical origins of the specific folk motifs used
(D) The integration of the narrative into state-sponsored broadcasts

293. How is meaning created in the storytelling event according to the passage?
(A) It is predetermined strictly by a formal structural analysis of the written text
(B) It is dictated by external cultural scholars acting as the ultimate authorities
(C) It is generated through various asynchronous and anonymous viral sharing mechanisms
(D) Real-time co-creation based on non-verbal cues

294. Through the lens of folklore and communication, what is traditional material fundamentally understood as?
(A) A standardized symbol of national identity
(B) A specialized mode of social interaction
(C) An artifact of cultural memory removed from original function
(D) A mundane utilitarian activity devoid of aesthetic value

295. What aspect of the performance is considered as vital as the content being delivered?

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community practices.

Based on the above source, attempt the following five questions.

271. What is the primary focus of applied folklore according to the passage?
(A) Elevating everyday community objects into formal museum artifacts
(B) Creating standardized symbols of national identity for television
(C) Using traditional knowledge to solve practical challenges
(D) Studying the rapid digital transmission of various urban legends

272. In the public health case study, how was traditional expressive culture utilized?
(A) Replacing local midwives with a team of outside academic researchers
(B) Integrating healing narratives into modern healthcare
(C) Staging local healing rituals as polished and paid theatrical performances
(D) Extracting dietary customs purely for the purpose of cultural exhibition

273. Why did the health initiative achieve higher acceptance rates than standardized medical interventions?
(A) Because it imposed strict top-down institutional mandates
(B) Because it completely discarded traditional dietary customs
(C) Because it transformed the healing narratives into commercial commodities
(D) Because it utilized the community's existing cultural paradigms

274. What delicate balance must practitioners of applied folklore maintain?
(A) Respecting traditions while solving real-world problems
(B) Maximizing visual appeal while significantly reducing community participation
(C) Elevating mundane objects while preserving specific state-sponsored ideologies
(D) Standardizing choreography while preserving anonymous online digital authorship

275. In applied folklore, how is expressive culture treated differently compared to an exhibition?
(A) It is treated as a static and preserved relic of regional cultural memory
(B) It is treated as a commercial product specifically designed for tourism
(C) A dynamic, functional tool for community empowerment
(D) It is treated as a monolithic cultural artifact for official public display

NODIA

Direction : Please read the following source carefully.

Public folklore focuses on the presentation, representation, and safeguarding of traditional culture in the public domain, typically involving a collaborative effort between academic professionals and community members. A prominent case study examines a regional heritage festival organized jointly by cultural scholars and local craftspeople. Unlike commercial tourism, this initiative prioritizes the agency of the tradition bearers, allowing them to dictate how their narratives and crafts are displayed to the broader public. This collaborative approach is the hallmark of public folklore, wherein the traditional community maintains interpretive control over their cultural expressions. The researchers function as facilitators rather than ultimate authorities, providing institutional resources to help the community share its heritage authentically. Through this dynamic, public folklore attempts to democratize cultural representation, ensuring that the presentation in the public arena reflects the genuine lived experiences of the community. The case highlights the ethical dimensions of presenting traditional culture, emphasizing mutual respect, shared authority, and the educational imperative of accurately portraying expressive traditions to external audiences without reducing them to mere commodified spectacles.

Based on the above source, attempt the following five questions.

276. What is the primary characteristic of public folklore as described in the passage?
(A) Collaborative safeguarding of culture in the public domain
(B) The conscious ideological use of diverse traditional materials by the state

ANSWERS

1. (B) Cultural expressions transmitted orally or by customary example.
Traditional academic study defines this field through the informal transfer of knowledge within a community. It focuses on cultural expressions passed orally or through customary practice rather than formal institutional or written records. This process ensures the continuity of traditions across generations, emphasizing the collective identity and shared wisdom of a group expressed through speech, music, or rituals.

2. (D) Statement I is incorrect but Statement II is correct
Folklore is characterized by a dynamic nature that allows it to remain relevant within changing societies. Rather than being a fixed artifact of the past, it continuously transforms and evolves to reflect the contemporary needs and values of the community. This adaptability ensures that traditional expressions survive by integrating new cultural elements and social contexts over time, resisting static categorization.

3. (C) I, II and IV
This field is defined by informal transmission and the existence of multiple variants resulting from the oral process. It serves specific functional roles within a group, such as reinforcing social norms or providing entertainment. Unlike formal literature, it lacks a single known author, emerging instead from the collective creativity and shared experiences of a community through various versions over time.

4. (D) William Thoms
In 1846, this specific term was introduced to replace the older phrase "popular antiquities" previously used in England. The goal was to provide a more precise name for the study of traditional manners, customs, observances, superstitions, and ballads of the common people. This designation helped formalize the academic field and focused scholarly attention on the living traditions of groups.

5. (A) Both A and R are true and R is the correct explanation of A.
Traditions remain active in modern society precisely because they are not rigid. They undergo a continuous process of modification to align with shifting environments and social structures. This ability to change ensures that cultural expressions retain their meaning and function for participants, proving that modernization does not necessarily lead to the disappearance of folklore but rather its innovative transformation.

6. (B) Encompasses a community's material, verbal, and customary culture.
The scope of this academic field is comprehensive, covering the verbal, material, and customary aspects of a group's life. This includes narratives, music, crafts, architecture, and festivals. It is not limited to isolated rural populations but extends to any group sharing common factors. This broad definition allows for the examination of how communities express their unique identities and shared heritage.

7. (D) P-2, Q-4, R-1, S-3
Traditional genres are distinguished by their truth value, setting, and function. Sacred narratives explaining the world's origins represent myths, while legends are believed histories from the recent past. Fictional stories told primarily for amusement are categorized as folktales. Short, concise sayings that encapsulate community wisdom or universal truths serve as proverbs within various social interactions, reflecting a group's shared values.

8. (A) It leads to the creation of variants.
The process of passing information by word of mouth inherently leads to changes in the narrative. Since each performer interprets and adapts the material, various versions emerge over time. These variations are a hallmark of authentic tradition, reflecting the creativity of individuals and the specific needs of the audience, rather than fixing a text in a permanent or written form.

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(C) The documentation of the songs by cultural anthropologists
(D) The intervention of a state cultural ministry

283. How does the fundamental purpose of the work songs change in their second life?
(A) They transition from formal presentational formats to participatory community transmission
(B) They transition from functional labor accompaniment to conscious aesthetic performance
(C) They transition from an aesthetic exhibition to a mundane utilitarian activity
(D) They transition from asynchronous digital sharing to face-to-face storytelling

284. According to researchers, the second life of folklore typically involves a shift toward what format?
(A) Formal, presentational formats
(B) Unconscious utilitarian labor
(C) Informal, spontaneous community transmission
(D) Decentralized digital remixing

285. What does this conceptual framework allow scholars to analyze regarding expressive culture?
(A) How it becomes an organized and official version of sanctioned state heritage
(B) How it successfully solves various immediate and contemporary social challenges
(C) Survival by adapting to new functional paradigms
(D) How it functions exclusively and strictly as a momentary communicative act

Direction : Please read the following source carefully.

The manifestation of folklore in the public sphere explores how traditional expressive culture intersects with civic discourse, collective decision-making, and public interaction. Consider a case study analyzing a town hall meeting where community leaders utilize traditional proverbs, localized allegories, and historical community narratives to argue for environmental conservation. By deploying these cultural materials in an open civic forum, the speakers leverage shared heritage to foster consensus and mobilize public opinion. This scenario demonstrates the active role of folklore in the public sphere, where traditional expressions transcend private or familial settings to influence broader societal debates. Researchers analyzing this event observe that these narratives provide a culturally resonant vocabulary for negotiating contemporary civic issues. In this environment, the traditional materials are not static relics but dynamic rhetorical tools that shape public consciousness and political engagement. The presence of these expressions in civic arenas highlights their enduring relevance, proving that cultural heritage actively participates in shaping public policy and community governance by appealing to the shared cultural memory of the populace participating in the democratic process.
Based on the above source, attempt the following five questions.

286. What does the manifestation of folklore in the public sphere primarily explore?
(A) The systematic extraction of traditional culture for the purpose of commercial tourism
(B) The revival of extinct and forgotten musical genres in modern public concert halls
(C) Structural analysis of traditional texts conducted independently of social context
(D) Intersection with civic discourse and decision-making

287. In the town hall case study, how do community leaders utilize traditional allegories?
(A) To construct a single monolithic cultural artifact for televised broadcasts
(B) To elevate everyday mundane practices into recognized categories of heritage
(C) To argue for conservation via shared heritage
(D) To dictate a strict top-down approach for presenting community-based traditions

288. What role do traditional expressions play when transcending private settings into the public sphere?
(A) They function as mere commodities for external economic gain
(B) They foster consensus and mobilize public opinion
(C) They strictly serve as functional accompaniments to agricultural labor

NODIA

18. (A) A magic wand used by the protagonist.
A motif is the smallest identifiable unit of a narrative that has the power to persist in tradition. It can be a character, an object, or a specific incident that recurs across different stories. Items like magical tools serve as distinct building blocks within the larger structure of a tale, helping scholars categorize and compare narratives from diverse cultural backgrounds worldwide.

19. (B) Knowledge, art, and ideas passed down verbally over generations.
This term refers to the body of knowledge, art, and ideas that is preserved and transmitted verbally across generations. It encompasses a wide range of forms, including myths, legends, songs, and proverbs. Unlike official written records, it relies on memory and performance, ensuring that cultural heritage remains a living part of the community's identity and continuous social experience over time.

20. (A) Both Statement I and Statement II are correct
The presence of multiple versions is a key indicator that a piece of culture is transmitted informally within a group. If a song or story remains completely identical across all instances, it often indicates a mass-media origin where the text is fixed. Variation proves that the material is being interpreted and adapted by individual performers, which is essential for authentic tradition.

21. (C) Popular Antiquities
Prior to the mid-nineteenth century, scholars in England used this phrase to describe the study of old customs and beliefs. The term suggested that these traditions were remnants of a past age that survived among the common people. The shift to a more modern name allowed for a broader understanding of these practices as living, evolving cultural expressions rather than relics.

22. (B) Popular culture can draw upon folklore motifs for mass consumption.
While distinct, these two forms of culture frequently interact and influence one another. Mass-produced entertainment often borrows motifs and themes from traditional narratives to appeal to a broad audience. This recycling allows folk elements to reach new populations through commercial media. However, they remain separate in their modes of transmission, with one being primarily informal and the other being institutional and commercial.

23. (D) It causes folklore to adapt into urban and occupational lore.
Economic and social shifts do not necessarily eliminate traditional expressions but rather cause them to transform. As people move to cities and work in factories, new forms of lore emerge based on urban experiences and professional identities. This adaptation demonstrates the resilience of human culture, as groups continue to create shared meanings and narratives even within modern, technologically advanced social structures.

24. (A) Fakelore - Authentic, ancient tribal ritual
The term fakelore refers to manufactured material that is presented as if it were authentic tradition. It is often created for commercial or nationalistic purposes by individuals who imitate the style of folk expressions without their organic community roots. Associating this concept with genuine tribal rituals is incorrect because it specifically denotes the artificial and deceptive nature of such cultural productions.

25. (C) The dynamic, adaptive nature of living tradition.
The inclusion of modern elements into a traditional celebration demonstrates that living traditions are not static or fragile. Instead, they are dynamic systems that can incorporate new influences while maintaining their core significance. This adaptability allows communities to keep their heritage relevant and meaningful in a changing world, reflecting the ongoing creativity and evolving identity of the group across eras.

26. (A) The conscious, secondary use of folklore outside its original context.
This concept describes the conscious and secondary application of traditional elements outside their original community setting. It involves taking lore and presenting it in new contexts, such as on a theater stage, in a museum, or for commercial marketing. This shift highlights a change in function, where practices once used for daily life or ritual become aesthetic displays.

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museums, and programs. By working closely with tradition bearers, they help to create a bridge of understanding that benefits both the community and the public audience involved.

98. (B) Provide a platform for traditional artists and educate the broader public.
These events provide a high-profile platform for traditional artists to share their skills with a broad audience. They serve to educate the public about the importance of cultural heritage and can boost the pride and economic standing of the participating communities. Rather than isolating groups, festivals encourage interaction and appreciation between different cultures, helping to maintain traditions as a vibrant part.

99. (D) Ivory Tower - The ideal setting for Public Folklore
The phrase Ivory Tower refers to an environment that is isolated from the practical realities of the world, often associated with theoretical academic research. This is the opposite of the setting for this field, which is defined by its active engagement with the public and real-world communities. Professionals in this area work on the ground in festivals, museums, and government offices.

100. (A) Public Folklore
Creating a public display of the traditional knowledge and customs associated with a specific job is a classic example of making culture visible to a wider audience. This work involves identifying and documenting the lore of a group and presenting it in an educational format. By showcasing occupational traditions in a public space, the professional helps the community gain wider social recognition.

101. (C) Lauri Honko
This scholar introduced the concept to describe what happens when traditions are revived or repurposed after their original community function has diminished. He recognized that folklore does not simply die but can enter a new phase where it is consciously managed for identity, tourism, or education. His theory provides a framework for understanding the transition from organic practice to institutionalized heritage.

102. (A) Both Statement I and Statement II are correct
The lifecycle of tradition involves a shift from its primary role as a natural part of community life to its secondary use in new settings. The first phase is characterized by organic, often unconscious practice within a group. The second phase occurs when these elements are consciously revived, recycled, or presented for external purposes. Recognizing these two states is essential for analysis.

103. (A) I, II and IV
This phase is marked by the conscious re-adoption of traditional elements, often when they are no longer used for their original daily purpose. It frequently involves the use of lore in school materials, festivals, and tourism. While it draws on the past, its function and setting are different from the primary context. It represents a deliberate choice to maintain heritage for modern reasons.

104. (B) Revitalization and folklorism
In this theoretical framework, the transition to a new phase of existence is deeply linked to the processes of bringing back dormant traditions and using them in staged environments. It highlights how society consciously interacts with its past to build identity or generate revenue. This view emphasizes that even when the original community context is gone, the material continues to exist.

105. (A) Both A and R are true and R is the correct explanation of A.
The transition to a new phase of existence often changes why a tradition is performed. In its primary state, folklore serves daily community needs, but its revived version is often a conscious performance aimed at building identity or entertaining outsiders. This shift in function reflects the different social and psychological requirements of participants in a secondary context, proving that meaning changes.

106. (B) A choir performing a traditional lullaby in a concert hall.
A performance of a traditional song in a concert hall illustrates a shift from the original community setting to a professional, staged environment. The lullaby is no longer being used for its primary function of putting a child to sleep

NODIA

36. (D) Folklorism
The deliberate use of traditional themes for modern marketing and identity building is a classic example of this phenomenon. It involves taking a minor local legend and repurposing it into a stylized symbol to attract an external audience. This conscious manipulation of tradition for economic gain highlights how folklore can be removed from its organic community context to serve modern goals.

37. (C) Spontaneous intra-group transmission
This phenomenon is characterized by the conscious manipulation of culture for economic or ideological reasons. It usually involves a secondary context where traditions are presented to outsiders. In contrast, spontaneous and unmanaged transmission within a group is the hallmark of primary, organic folklore. Therefore, the lack of deliberation and external focus distinguishes the core life of tradition from its secondary uses.

38. (B) Primary to secondary context.
Moving a traditional performance from a village square to a professional stage represents a change in environment and purpose. The dance is no longer a community ritual but an aesthetic display for an audience. This transition from the original setting to a platform designed for entertainment is defined as a shift from the primary to the secondary context of cultural expression.

39. (D) Folklorism - Second-hand use of folklore
This term accurately describes the practice of utilizing traditional elements in new, often commercial or staged environments. It differs from authentic village transmission, which is unmediated and organic. By recognizing this as a second-hand application, scholars can analyze how culture is adapted for external audiences. Other pairings, like fakelore being authentic or primary context being theatrical, are logically incorrect.

40. (A) To construct and validate a unified national identity.
Governments and political groups often utilize traditional symbols to create a sense of shared heritage among diverse populations. By selecting and promoting specific folk elements, they can build a unified national identity that validates the state's existence. This process involves the strategic display of culture to foster patriotism and social cohesion, rather than just generating profit or promoting art.

41. (C) It is widely accepted by folklorists as genuine oral tradition.
This concept specifically refers to material that lacks genuine roots in oral tradition and is instead manufactured for public consumption. Academic folklorists generally reject it as a true representation of folk culture, viewing it instead as a deceptive imitation. While it is often marketed as authentic, its origins in individual authorship and mass media exclude it from being categorized as lore.

42. (A) Folklorism
Placing an object or a practice in a curated exhibition removes it from its living environment and assigns it a new function as an educational or aesthetic artifact. This process of recontextualization is a key element of the secondary use of tradition. It changes the way people interact with the material, moving from participation in a living culture to observation within an institution.

43. (D) Folklore is removed from its organic community setting to a new platform.
This transition occurs when traditional expressions are taken out of their organic community setting and presented on a different platform, such as a concert stage, film, or tourist attraction. The focus shifts from the internal needs of the folk group to the expectations of an external audience. This relocation fundamentally alters the meaning and performance of the lore within the new environment.

44. (C) Statement I is correct but Statement II is incorrect
Because the goal of secondary presentation is to appeal to outsiders, it emphasizes visible and entertaining elements like costumes and choreography. It prioritizes the display of culture to an external audience over the maintenance of specialized, private knowledge that only group members would understand. This shift ensures that the performance is accessible and enjoyable for people who are not part of the tradition.

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80. (A) Both A and R are true and R is the correct explanation of A.
Effective practical work in this field requires partnerships between specialists and organizations outside of universities, such as government agencies and non-profits. These collaborations are built on the idea that traditional wisdom can inform better policies and programs for the public. By bringing folkloric insights into the decision-making process, institutions can create more successful and culturally relevant interventions for communities.

81. (B) Traditional agricultural knowledge is used to implement sustainable farming policies.
A positive result occurs when traditional knowledge is used to create practical benefits for a community, such as developing sustainable agricultural practices. This demonstrates that folklore is not just a collection of old stories but a source of useful insights for modern challenges. When these traditions are integrated into policy, they contribute to the social and economic well-being of the group.

82. (A) P-3, Q-1, R-2, S-4
Folklore can be applied in various sectors to improve outcomes. In public health, traditional narratives are used for disease prevention. Schools can teach moral lessons through local proverbs. Urban planners can respect traditional spatial use, while conflict resolution can be achieved by employing the mediation practices of community elders. Each example shows how specific traditional elements are repurposed for contemporary society.

83. (B) Enhanced social cohesion and pride.
When traditional expressions are used to strengthen the bond within a group, it typically leads to an increase in social pride and cohesion. By celebrating their unique heritage, community members feel more connected to one another and their history. This sense of shared identity can be a powerful force for social stability and empowerment, especially for groups facing external pressures.

84. (A) I, II, III and IV
The field is active in areas like museum curation, cultural diplomacy, and disaster management. It also plays a role in advocating for the intellectual property rights of indigenous groups. These applications use traditional knowledge to address specific social and legal challenges. However, purely abstract mathematical modeling is not a domain of this discipline, which focuses on the human aspects of life.

85. (C) Medical Folklore - Ignoring traditional healing practices
This branch of the discipline specifically focuses on understanding and integrating traditional healing beliefs and practices into modern healthcare. Its goal is to improve communication and outcomes by respecting the cultural perspectives of patients. Therefore, suggesting that it involves ignoring these traditions is a total misunderstanding of the field's objective. Other pairs correctly identify cultural brokerage, education, and sustainable tourism.

86. (B) Applied Folklore
Helping medical professionals understand the traditional beliefs of their patients is a clear practical application of the discipline. This work aims to solve the problem of cultural misunderstanding in a critical social setting like healthcare. By mediating between the community's worldview and the hospital's protocols, the specialist improves the quality of care and ensures that the intervention is respectful.

87. (A) Academic folklore focuses on theory; applied folklore on practical problem-solving.
The core difference is the objective of the research. Academic studies are primarily concerned with developing theories, documenting traditions, and analyzing cultural patterns for historical or structural understanding. Applied work, on the other hand, takes these insights and puts them into practice to solve social, economic, or health-related problems. One seeks to expand knowledge, while the other seeks improvement.

88. (C) Creating mass-produced fake artifacts for profit
The primary goals of this field are to empower communities, advocate for better policies, and revitalize endangered traditions. These activities are based on a respect for authentic cultural expression and its value in society. In contrast, manufacturing artificial products for commercial

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however, represent the primary context of culture rather than its secondary application. Therefore, activities involving the conscious display or reuse of lore are the focus.

54. (B) The search for past identity in a rapidly modernizing world
This scholar argued that the revival of traditional elements is a response to the rapid changes brought by industrialization and technology. As traditional ways of life fade, people often seek to reclaim a sense of identity and continuity by consciously recreating folk customs. This process serves a psychological and social need for stability and connection in a world that feels fragmented.

55. (A) Both A and R are true and R is the correct explanation of A.
The rise of secondary cultural displays is closely linked to the decline of organic community life. As modernization alters traditional routines, individuals often feel a sense of nostalgia for a perceived simpler past. This longing motivates the conscious recreation of folklore, providing a way to experience heritage in a controlled, aestheticized manner that satisfies modern social and emotional requirements for connection.

56. (A) It involves the playful, conscious, and secondary use of folk motifs.
In this academic framework, the focus is on the playful and deliberate use of traditional themes outside their original setting. It acknowledges that people are aware of the shift and use lore to create new meanings in contemporary life. This view rejects the idea that these practices are merely fake, seeing them instead as a valid way to interact with the past.

57. (C) P-4, Q-3, R-2, S-1
The study of cultural heritage involves several distinct processes. Bringing back a lost tradition is a revival, while creating entirely new practices that look old is an invention. A romantic longing for the past defines nostalgia. Finally, turning traditional expressions into commercial products for the market is commodification. Each of these elements contributes to how folklore is managed in modern society.

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58. (A) It often leads to colorful, exaggerated, and stereotyped portrayals.
When traditions are presented to outsiders, they often undergo a process of exaggeration to make them more distinctive and recognizable. This results in colorful and highly stylized portrayals that may rely on stereotypes to meet the expectations of an audience. While these images are visually striking, they often simplify the reality of the culture to create a more consumable and marketable spectacle.

59. (D) I, II, III and V
The conceptual framework identifies key traits such as performing lore away from its local setting and reproducing it for different social classes. It also includes the invention of traditions for ideological reasons and the use of mass media for dissemination. These activities are characterized by a conscious shift in purpose, distinguishing them from the informal and non-commercial transmission found in primary folklore.

60. (B) Richard Dorson - Embraced Folklorismus as authentic
This scholar was actually a fierce critic of manufactured and commercialized folklore, which he termed fakelore. He championed the study of authentic oral traditions and was suspicious of the secondary uses of culture for profit or politics. In contrast, other figures like Hans Moser and Hermann Bausinger were instrumental in developing the theoretical framework for analyzing these modern cultural phenomena objectively.

61. (C) Folklorismus
The construction of a stylized environment designed specifically for visitors is a primary example of secondary cultural use. It utilizes traditional motifs and architecture not for daily living, but as a staged experience for tourists. This conscious recreation of a pure past for commercial purposes aligns with the definition of how folklore is repurposed in contemporary settings for external audiences and market needs.

62. (A) II, III, I, IV
The discipline began with a romantic search for the pure soul of the peasantry. This was followed by a period where scholars condemned commercialized versions as inauthentic or

fake. Eventually, researchers recognized these secondary forms as valid subjects of study. Today, the field integrates these concepts into new media frameworks, reflecting a transition from seeking static relics to analyzing dynamic cultural processes.

63. (A) Spontaneous playground games among children
These activities represent the primary, organic life of folklore, as they are transmitted informally and unconsciously within a peer group. They are not staged for outsiders, commercialized, or managed by institutions. In contrast, state-sponsored ensembles, souvenir sales, and organized festivals are all secondary uses of tradition that involve a high degree of conscious manipulation and external presentation to a wider audience.

64. (B) Folklorismus
When a forgotten tradition is brought back specifically for economic or promotional reasons, it is analyzed through the lens of secondary cultural application. This process is not a continuation of an unbroken oral tradition but a deliberate act of revival for a new audience. Scholars examine such cases to understand how communities use their heritage to navigate modern economic and social challenges.

65. (C) Authentic origin - Commercial destination
This phenomenon is characterized by taking material from an authentic, organic community setting and repurposing it for a commercial or staged destination. It highlights the transition from a primary context, where the lore serves the group's internal needs, to a secondary context designed for external consumption. This duality is central to understanding how traditional culture is recycled and marketed today.

66. (B) The use of traditional costume in a political rally.
The framework of secondary cultural use is ideal for analyzing how traditional symbols are employed in modern public events. Using a folk costume during a political gathering is a conscious act designed to communicate identity and values to a broad audience. This is distinct from studying linguistics, genetics, or geology, as it focuses on the deliberate and symbolic repurposing of heritage.

67. (C) It is synonymous with the primary life of folklore.
The concept specifically refers to the secondary application of tradition, which is distinct from its original community existence. It involves removing lore from its natural environment and placing it in a new setting, often for entertainment or display. Therefore, saying it is synonymous with the primary life of folklore is incorrect, as the term was created to distinguish these two states.

68. (B) Cultural commodity
When a traditional piece of music is used to sell a product on national television, it loses its original community function and becomes a marketable item. It is repackaged to appeal to a mass audience for economic gain. This transition is a clear example of how folk elements are transformed into assets within the modern market, reflecting the broader process of commodification.

69. (A) Process where cultural traits are turned into simplified, stereotypical "folklore."
This term describes the process where complex and living cultural practices are reduced to simplified, easily recognizable symbols. These versions are often created by institutions to represent a group's identity in a standardized way. This simplification makes the culture more consumable for outsiders but can strip away the nuances and regional variations that exist in the original, organic form of tradition.

70. (C) Statement I is correct but Statement II is incorrect
The simplification of traditions often happens through the deliberate actions of governments or other formal organizations. These institutions select specific elements of a culture to promote as official, which leads to a managed and standardized version of heritage. Unlike the spontaneous creation of lore within a group, this process is top-down and aimed at achieving specific social or political goals.

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71. (B) Selecting specific regional traditions to represent the entire nation.
In the effort to create a cohesive national image, states often choose particular regional traditions to represent the whole country. This selection process inevitably leaves out other variations, creating a standardized national culture that is easy to present at events. This highlights how political power can shape the way a nation's diverse heritage is perceived both internally and by the world.

72. (D) It reduces complex living traditions to simplified, easily consumable symbols.
The process fundamentally alters living traditions by turning them into symbols that are easy for outsiders to understand and consume. It often ignores the fluid and complex nature of the original practice in favor of a fixed, stereotypical image. This transformation is driven by the needs of institutions to present culture in a clear, manageable, and aesthetically pleasing way for public display.

73. (A) The need to build a unified national heritage.
After gaining independence, many countries face the challenge of uniting diverse groups into a single national identity. Selecting and standardizing folk traditions provides a powerful way to build a shared sense of heritage and pride. This institutional management of culture helps the state establish legitimacy and present a unified image to its citizens and the global community, despite regional diversity.

74. (C) Homogenization - Embracing endless regional variants
Homogenization involves making things uniform and eliminating differences. In the context of culture, this means reducing regional variations to create a single, standardized version. Therefore, it is the opposite of embracing multiple versions or variants, which is a characteristic of natural, unmanaged folklore. The other pairs correctly link the simplification of traditions, stereotyping, and state support for selected traditional arts.

75. (C) Folklorization
When a state authority chooses a specific version of a dance, fixes its steps, and incorporates it into a formal curriculum, it is a clear example of institutional management. This process turns a living, variable practice into a static symbol of national identity. This deliberate simplification and standardization for public education is defined as the transformation of organic tradition into managed heritage.

76. (A) The use of folklore to address practical social problems and improve communities.
This branch of the discipline focuses on using traditional knowledge and perspectives to address real-world social issues. It moves beyond theoretical study to practical intervention in areas such as community development, healthcare, and education. By applying the insights of folklore to these fields, practitioners aim to improve public welfare and ensure that institutional policies are more culturally sensitive and effective.

77. (D) Statement I is incorrect but Statement II is correct
Rather than being limited to academic debates, this field is deeply involved in practical work across various social sectors. Specialists collaborate with communities to use their traditional wisdom for solving problems in health, education, and social justice. This approach emphasizes the utility of folklore as a tool for positive change, helping to bridge the gap between academic research and needs.

78. (B) I, II and III
Key activities include using traditional narratives for conflict resolution, developing culturally appropriate healthcare messaging, and integrating local customs into school curricula. These efforts utilize the community's existing knowledge to improve social outcomes. In contrast, purely theoretical analysis of story structures without any practical application does not fit the definition of this field, which is fundamentally concerned with action in society.

79. (C) Benjamin A. Botkin
This scholar played a vital role in broadening the discipline's reach through his leadership in large-scale government documentation projects. He advocated for the use of folklore in social programs and emphasized the importance of capturing the diverse voices of everyday people. His work demonstrated how traditional materials could foster an inclusive national culture, laying the groundwork for many future practitioners.

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27. (C) Statement I is correct but Statement II is incorrect
The secondary use of tradition often involves turning cultural practices into products for sale, particularly within the tourism industry. This process is not limited to rural settings but frequently occurs in urban and commercial environments. By recognizing these activities as distinct from primary tradition, scholars can analyze how culture is reshaped and marketed to meet the expectations of external audiences.

28. (C) I, II and III
This phenomenon involves removing traditional practices from their organic setting and repurposing them for different functions. It is frequently utilized to promote national identity or to attract tourists, often involving staged performances. Because it is a conscious and secondary use, it does not represent the untainted or primary form of tradition but rather a modified version designed specifically.

29. (A) Richard Dorson
A prominent American scholar introduced this term to criticize the creation of synthetic traditions for commercial or ideological gain. He sought to distinguish between authentic expressions that emerge organically from a community and manufactured products that merely imitate folk styles. This distinction was crucial for maintaining the academic integrity of the field and emphasizing the importance of genuine, informally transmitted traditions.

30. (A) Both A and R are true and R is the correct explanation of A.
Many observers argue that presenting tradition in secondary contexts can lead to the distortion of the original culture. This occurs because the material is often polished, simplified, or altered to make it more appealing or understandable to outsiders. When rituals or arts are reshaped for external consumption, their primary meaning and complexity can be lost, replacing authentic experience.

31. (B) It can contribute to cultural revitalization and economic gain.
While it changes the context of tradition, this process can also provide benefits such as economic opportunities and the revival of fading customs. By making heritage visible to a wider audience, it can foster interest and support for a community's unique identity. It does not necessarily replace the original practice but exists alongside it, creating new pathways for cultural interaction.

32. (B) P-3, Q-4, R-2, S-1
Different modes of cultural presentation are defined by their setting and origin. The original environment of a group is its primary context, while a theatrical or staged platform constitutes a secondary context. Recently established rituals that claim ancient roots are known as invented traditions. Finally, material that is entirely manufactured to look traditional for commercial purposes is described as fakelore.

33. (B) It transforms into an aesthetic or commercial spectacle.
When a ritual moves from its original spiritual setting into a secondary context, its primary function usually shifts toward entertainment or commerce. It becomes an aesthetic spectacle designed for the enjoyment of an audience that may not share the underlying beliefs. This transformation often involves the loss of the practice's sacredness as it is modified to suit theatrical and commercial requirements.

34. (A) I, II, IV and V
The concept involves activities such as staged performances, the creation of souvenirs, and the branding of national heritage. These are conscious efforts aimed at cultural tourism and the display of tradition to outsiders. Unlike the primary transmission of lore, which is often unconscious and generational, these practices are deliberate and typically involve a change in both audience and setting.

35. (C) Ritual secrecy - Commercial exhibition
Traditional practices often rely on secrecy and restricted access to maintain their sacred or in-group significance. Putting such rituals on public display for commercial reasons fundamentally contradicts their original nature. While other pairs correctly describe staged or mass-consumed versions of culture, the exhibition of secret rituals represents a direct conflict between the private primary context and the public nature of secondary.

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profit is a form of exploitation and deception that contradicts the ethical principles and professional standards of practitioners working today.

89. (B) Applied folklore in intellectual property rights
Assisting a community in legally protecting their traditional arts from exploitation is an important practical application. It uses knowledge of heritage and the legal system to secure economic benefits and cultural control for the group. This work illustrates how specialists can serve as advocates in the legal arena, ensuring that traditional knowledge is recognized as a valuable asset belonging to communities.

90. (A) B.A. Botkin - Applied Folklore
This researcher was a prominent figure who advocated for the use of traditional culture in social and governmental programs. He believed that folklore should play an active role in democratic life and community building. Other figures listed, such as Propp and Levi-Strauss, are better known for their theoretical contributions to structuralism rather than for their practical work in public management.

91. (B) The presentation and programming of folklore for public audiences outside academic settings.
This professional field is dedicated to presenting and managing traditional arts for a broad audience outside of a university setting. It involves creating programs, festivals, and exhibitions that make culture accessible to the general public. By doing so, it provides a platform for tradition bearers and fosters cultural understanding, distinguishing it from purely academic research or private community practices not intended.

92. (C) Public folklorists exclusively work as tenured university professors.
Professionals in this area are not restricted to university positions; many work in museums, arts councils, government agencies, and non-profit organizations. Their primary focus is on public programming and community engagement rather than academic teaching and theory. While they may collaborate with scholars, their work is defined by its public-facing nature and reliance on institutional funding to support traditional arts.

93. (B) Cultural mediation and representation
This activity is a central part of mediating between traditional artists and the wider public. By creating a professional venue for the display of heritage, the specialist helps to bridge cultural gaps and provide a voice for groups that might otherwise be overlooked. This process involves representing traditions in a way that is respectful to artists and educational for the audience.

94. (B) The work of folklorists in public institutions, arts councils, and museums.
The work is defined by its institutional context, where specialists are employed by public organizations to support and showcase traditional culture. This includes managing grants, curating exhibits, and coordinating festivals. The focus is on the active maintenance and public presentation of living traditions, ensuring they are valued by society. This distinguishes it from private research or the study of extinct practices.

95. (C) Statement I is correct but Statement II is incorrect
One of the main objectives is to ensure that a diverse range of cultural voices is represented in the public sphere. By making these programs accessible to everyone, the field helps to democratize culture and challenge the dominance of elite narratives. These events are designed to be inclusive and educational, inviting the general public to experience and learn about unique traditions.

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96. (A) Archie Green
This individual was a passionate advocate for the legal recognition and support of traditional culture at the national level. His tireless lobbying efforts were instrumental in the passage of the American Folklife Preservation Act, which established a permanent institution to document and celebrate diverse heritage. His work exemplifies the role of the specialist as a public advocate for ordinary people's traditions.

97. (B) They act as mediators between tradition bearers, institutions, and the public.
These professionals serve as vital links between the people who maintain traditions and the institutions that support public culture. They facilitate communication and ensure that artists are represented fairly and accurately in festivals,

45. (C) Folklore is organic to a group; folklorism is staged for an external audience.
The primary distinction lies in the origin and purpose of the expression. Authentic traditions develop naturally within a group and serve internal community functions. In contrast, folklorism is a conscious production designed for a secondary context and an audience of outsiders. While one is an organic part of life, the other is a staged representation often motivated by economic or ideological goals.

46. (D) It occurs when raw traditional practices are polished for stage presentation.
This process involves refining and polishing traditional practices to make them more visually appealing and professional for the stage. It often removes the rugged or improvisational qualities found in the primary context, replacing them with standardized movements and costumes. This transformation is necessary to meet the standards of theatrical performance, though it can distance the expression from its original community form.

47. (A) It standardizes the diverse regional variations into a single acceptable form.
When regional traditions are showcased in national events, there is a tendency to select a single, polished version to represent the entire group. This leads to the standardization of diverse local variations into a uniform style. While it makes the culture more visible, it can also suppress the unique differences that naturally exist when the dance is performed in its original village context.

48. (B) Authentic Lore – Mass-manufactured souvenirs
Genuine traditional items are typically handmade within a community and reflect local skills and beliefs. Products made in large quantities by industrial processes specifically for the tourist market do not share these organic origins. While they may use folk motifs, they are commercial commodities rather than authentic lore. The other pairings correctly identify the relationship between organic contexts and staged heritage.

49. (B) Folklorism
Taking a sacred or functional piece of tradition and using it in a modern commercial medium represents a clear secondary application. The chant is removed from its healing context and repurposed for entertainment. This recontextualization is a hallmark of the phenomenon where folk elements are recycled for new audiences who may have no connection to the original ritual or its community significance.

50. (A) Hans Moser
This researcher was instrumental in defining the concept within the European academic tradition. He focused on the ways folklore is used consciously and secondarily in modern society, particularly in tourism and festivals. His work helped scholars move beyond a narrow focus on pure peasant culture to include the analysis of how traditions are revived and adapted for contemporary audiences in institutional settings.

51. (C) They are generally synonymous, though Folklorismus originates from German scholarship.
In academic discussions, these two terms are largely synonymous and describe the same phenomenon of secondary cultural use. The difference is primarily linguistic and historical, as one version emerged from German-speaking scholarship while the other is more common in English-language contexts. Both focus on the shift of tradition from its organic community roots into staged, commercial, or institutional environments.

52. (A) Both Statement I and Statement II are correct
Historically, many scholars who sought only the purest forms of tradition viewed staged or commercialized versions as corruptions. However, contemporary researchers recognize that these secondary uses are themselves significant cultural phenomena worthy of study. This shift reflects a broader understanding of culture as a dynamic process where even the recycling of tradition reveals important information about identity, nostalgia, and social values.

53. (C) I, II and III
This phenomenon is prominently visible in areas like tourism, where heritage is packaged for visitors, and in political campaigns that use folk symbols to build identity. It also appears in mass media broadcasts. Private indigenous rituals,

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in a home, but is now an aesthetic object for an audience. This conscious recontextualization for display is the core characteristic.

107. (A) P-3, Q-1, R-4, S-2
The journey of a tradition can be traced through different states. Its organic use in a community is the first stage. Once documented, it enters the archival phase. A conscious revival or reuse in a new setting marks the second life. Finally, if it becomes completely irrelevant and forgotten, it is considered extinct. This model helps scholars understand how heritage persists.

108. (A) A shift in social environment prompting a conscious revival for identity or display.
This transition is triggered when changes in the social environment prompt people to consciously revive a tradition for new purposes, such as identity building or public display. It often happens as the original functional context declines due to modernization. The move into a new phase is a deliberate response to these shifts, allowing the community to maintain a connection to heritage.

109. (B) I, II, IV and V
Activities like national dance tours, publishing books of folk tales for city children, and using traditional motifs in modern design all represent the reuse of culture in new contexts. These are conscious acts that bring heritage into the modern world for entertainment, education, or branding. In contrast, a secret ritual performed in its original community remains in its primary state.

110. (D) Authenticity - Only applicable to the Second Life
The concept of whether a tradition is genuine is frequently debated in relation to its original community practice. It is not something that applies only to its revived or secondary phase. In fact, many scholars historically sought authenticity primarily in the first life of folklore. Suggesting that the term only belongs to the second phase ignores the central role it plays.

111. (B) The Second Life of Folklore
Repurposing stored traditional materials for a modern digital platform is a classic example of giving heritage a new phase of existence. The recordings are taken out of the archive and placed in a contemporary interactive format for a new audience. This process demonstrates an understanding of how technology and conscious management can revive and recontextualize folklore, ensuring its continued presence.

112. (A) I, II, III, IV
A tradition normally starts as an organic part of life before declining as society modernizes. Scholars then document and store it in archives. Later, it may be consciously brought back and repurposed for festivals or identity projects. This sequence illustrates how folklore moves from a primary functional state to a secondary, managed one, reflecting the broader lifecycle of heritage today.

113. (D) It is entirely spontaneous and devoid of conscious intent.
The second phase of a tradition's lifecycle is defined by its conscious and deliberate nature. It involves the intentional act of reviving or repurposing material for a new audience or function, often relying on documentation and archives. Because it is a managed process, it lacks the unconscious spontaneity found in the primary, organic life of folklore within a group's daily interactions.

114. (D) The Second Life of folklore
When a traditional story is adapted for a mass-media entertainment platform like film, it is taken far from its original oral context. It is transformed into a commercial product for a global audience. This process of recontextualization and recycling represents a distinct new phase in the story's life. It illustrates how heritage can be given a second life through technology.

115. (A) Second Life - Conscious heritage presentation
This phase of a tradition's existence is characterized by the conscious act of displaying it as heritage for an audience. It involves moving from organic daily practice to a staged or institutionalized setting. Other pairings are incorrect because a daily ritual represents the primary context, and souvenir manufacturing is a commercial secondary application rather than the first life of a tradition.

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151. (A) An online gaming community with shared slang and inside jokes.
A collection of people who interact online around a shared interest, such as gaming, develops its own unique traditions, slang, and humor. These shared elements create a sense of belonging and identity within the group. This highlights that physical proximity is no longer necessary for a folk group to form. Digital platforms provide the space for communities to maintain their lore.

152. (D) I, II, III and IV
Diverse expressions like online horror stories, visual memes, and viral challenges are all examples of how tradition functions in a networked environment. These forms are characterized by informal transmission and the existence of many different versions created by users. They serve as a means for online communities to share ideas, entertain one another, and establish social norms in the digital realm.

153. (A) Both A and R are true and R is the correct explanation of A.
The internet allows for the nearly instantaneous distribution of information across the entire world, which means that new traditions can spread much faster than they would by word of mouth. Digital networks overcome the physical limitations of space, enabling a meme or story to reach millions of people quickly. This rapid transmission is a defining feature distinguishing it from traditional oral communication.

154. (B) They demonstrate multiple existence and variation.
A key quality of these digital creations is that they exist in many different versions as they are shared and modified by users. This process of variation is essential for identifying them as a form of tradition. Unlike official or commercial products that remain fixed, memes are constantly adapted to reflect the specific context or humor of the person sharing them currently.

155. (A) P-2, Q-1, R-3, S-4
Different types of online traditions are categorized by their format and function. General lore of the internet is known as netlore. Horror stories shared on forums are called creepypastas. Visual jokes or images that vary as they spread are memes. Finally, prompts that encourage users to record themselves doing a specific action are viral challenges. Each illustrates digital community interaction today.

156. (B) Mirroring traditional anonymity, encouraging rapid and uninhibited sharing.
The ability to share content without revealing one's identity encourages the rapid and uninhibited spread of stories, jokes, and images. This closely resembles the anonymity of traditional folklore, where the original author is often unknown. This lack of ownership allows anyone to participate in variation and transmission. Digital platforms facilitate communal creativity, enabling traditions to evolve freely without being tied to individuals.

157. (A) I, II, III and IV
Spaces like social media forums, video-sharing apps, and messaging groups are the primary environments where people spontaneously create and share new traditions. These platforms provide the tools for rapid communication and community formation. In contrast, formal printed academic journals are intended for the study of culture rather than the live, informal exchange that defines the creation of lore itself today.

158. (C) Viral Hoax - Traditional myth
A hoax is a deliberate deception often spread online for a short period, while a myth is a sacred narrative that explains fundamental origins and is rooted in belief systems over generations. They differ in truth value and longevity. Other pairs correctly identify horror stories as digital legends, emoticons as material culture, and hashtag trends as a way of organizing information.

159. (A) Tracing digital variants and localized adaptations.
Analyzing how a digital format is modified to fit different cultures is a study of how traditions adapt to local contexts. It shows that even in a globalized digital world, people still personalize material to reflect their own language and social realities. This process creates new versions, proving that variation is key. It highlights the relationship between global technology and localized expression.

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of counter-publics, and the way dominant groups use narratives.

125. (C) The mobilization of folklore in the public sphere.
Using a customary performance format in the context of a modern social movement is a clear demonstration of how heritage is mobilized for public activism. It helps to build identity, attract attention, and convey a message in a way that feels rooted in the community. This case illustrates the dynamic use of folklore as a tool for engagement in the public square.

126. (A) Dan Ben-Amos
This scholar revolutionized the field by defining it as an active process of interaction rather than a collection of static items. He emphasized that the meaning of a tradition is found in the way it is performed and communicated within a small group. This shift moved the focus away from the distant past and toward the immediate social context of the performance.

127. (A) Both Statement I and Statement II are correct
This theoretical framework views folklore as a dynamic artistic process that happens between a performer and an audience. The famous definition of the field as artistic communication in small groups highlights the importance of the event itself over the individual text or object. This perspective recognizes that the social interaction and the setting are what give the traditional material its life.

128. (A) I, II and IV
This paradigm prioritizes the performance, the relationship between the sender and receiver, and the specific situational context. It rejects the idea that a text should be studied in isolation from its social environment. By looking at how folklore is enacted and experienced, scholars can understand how it functions as a live event. This approach highlights the importance of immediate social interaction.

129. (B) Active participants who shape the performance through feedback.
In a communicative model, those who listen or watch are not just passive recipients. They play a vital part in the event by providing feedback, which the performer uses to shape and adjust the tradition. This interaction makes the performance a collaborative process where the meaning is co-created by everyone present. The audience's reactions are essential for the tradition to continue.

130. (A) Both A and R are true and R is the correct explanation of A.
Because the delivery of a tradition is a live communicative event, the way it is understood is heavily influenced by the setting and the people involved. Different narrators and audiences bring their own perspectives to the performance, which can lead to shifts in significance. This flexibility is a key feature of the oral process, ensuring that folklore remains meaningful and responsive.

131. (B) Analyzing how folklore is enacted and communicated in a specific event.
This approach focuses on the enactment of folklore, examining how traditional expressions are carried out in specific social events. It looks beyond the written text to analyze the skills of the performer, the reactions of the audience, and the influence of the environment. By studying the live communication of lore, researchers can understand how groups use artistic processes to create identity.

132. (A) P-4, Q-3, R-2, S-1
The process of sharing tradition involves several key components. The tradition bearer who performs the material is the sender, while the knowledge or story being shared is the message. The people who make up the audience are the receivers. Finally, the channel is the oral, visual, or performative medium through which the communication happens. Understanding these roles helps analyze the interaction.

133. (A) Audience feedback on communicative performance.
This change in the narrative demonstrates how a performer responds to the needs and expectations of the people present. It highlights the interactive nature of folklore, where the audience's characteristics directly influence the way a tradition is communicated. This adaptability ensures that the message is appropriate and effective for the specific group, illustrating the fundamental role of feedback in shaping the tradition.

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showing that traditions are dynamic and capable of change.

169. (B) I, II and III
Large-scale communication systems are capable of documenting traditional arts and spreading them widely, which often leads to the standardization of different versions. They also provide the material for new, hybrid cultural forms that blend folk and popular elements. It is incorrect to say that media prevents new traditions from forming; instead, they provide a new space where lore can adapt and evolve.

170. (A) Both A and R are true and R is the correct explanation of A.
Professionals working in the public sector often use tools like television, radio, and the internet to reach audiences who are not part of the original community. This is necessary to achieve their goal of educating the general public about cultural heritage. By broadcasting traditional arts, these programs can ensure that heritage is visible and appreciated by a diverse population today.

171. (B) It provides a global stage for local traditions, often leading to commodification.
The increased connection between cultures allows local traditions to be showcased on an international level. This can bring recognition and economic benefits to a community, but it also carries the risk of turning culture into a commodity for sale. Rather than making heritage irrelevant, globalization provides a new, larger stage for it, though it often involves a shift toward standardization.

172. (A) P-3, Q-4, R-2, S-1
Different aspects of cultural management are illustrated by specific activities. A staged dance for tourists is a form of secondary use. Using traditional weaving to empower a marginalized group represents the practical application of lore. A digital horror meme is an example of tradition in a new medium. Finally, teaching a revived language gives a fading tradition a new phase.

173. (B) Applied Folklore using Mass Media
When institutions incorporate customary beliefs into their public communication, they are using traditional knowledge to improve social outcomes. This is a practical application of the discipline that aims to make messages more effective by respecting the culture of the audience. It demonstrates that folklore is not rejected by science but can be a useful tool for public health when integrated.

174. (A) I, II, III and V
This process involves taking a tradition out of its original setting and simplifying its complex parts into easy-to-understand symbols. It often highlights specific stereotypes and packages them for commercial or ideological purposes. These actions are intended to make the culture more recognizable. However, this management does not usually preserve the exact sacred nature of the ritual, as that complexity is harder.

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175. (C) Interactive Media - Unidirectional broadcasting
Interactive platforms are defined by their ability to facilitate two-way communication and user participation. They are not limited to the one-way flow of information typical of traditional broadcasting. Other pairs correctly describe older print formats like chapbooks, the mass reach of radio and television, and the participatory nature of social networks. Understanding these media types is essential for analyzing cultural transmission changes.

176. (B) Folklore in the Public Sphere via New Media
Documenting how humor evolves on a social media platform is a study of tradition in the digital public square. It focuses on the rapid sharing and variation of lore through networked communication. This work highlights how people use traditional formats to participate in public discussions. It demonstrates that core processes of the field are active in new media for social engagement.

177. (C) Strictly esoteric communication among initiated group members.
This field is fundamentally concerned with making culture accessible to a general audience through public programming like festivals and museum exhibits. It often operates with institutional support. Therefore, knowledge that is strictly limited to a secret group of insiders is the opposite of its public-facing mission. Its goal is to broaden participation and understanding, rather than to keep traditions completely restricted.

143. (A) Mediatization
When a traditional story is incorporated into a mass-market entertainment format, it undergoes a transformation to fit the new medium. This process changes how the narrative is told, who the audience is, and how the material is perceived. It moves the lore from an informal community setting into a highly managed and technical environment. This transition reflects the broader phenomenon of recycled heritage.

144. (A) Mass media often creates "poplore" by blurring the lines between folk and popular culture.
The blending of folk elements with mass-produced entertainment often results in a hybrid form of culture known as poplore. This occurs when motifs and themes from traditional narratives are taken up by popular media and distributed widely. It highlights the blurred lines between informal community expressions and commercial culture. This interaction shows that folklore is a source of inspiration for modern entertainment.

145. (B) It creates a standardized version known across the nation.
When a piece of music from a specific local area is played across a country, it can become a well-known symbol for the entire nation. This process often leads to the creation of a standardized version that people recognize, regardless of where they live. While it makes the song popular, it can also reduce regional variety, highlighting how mass media influence cultural expression.

146. (C) Folklorization - Mass media erasing all cultural identities
This process involves simplifying and standardizing traditions, often for institutional purposes. While it creates stereotypes, its goal is typically to build or promote a specific cultural identity rather than to erase it completely. Other terms correctly identify the blending of folk and popular culture, the adaptation of lore between media, and the nature of mass communication. Misunderstanding this intent overlooks heritage management.

147. (A) Mass media acting as a catalyst and collector of folklore.
This scenario illustrates how large-scale media can actively collect and showcase the informal traditions of ordinary people. By providing a platform for traditional narratives, the show acts as a bridge between the folk group and a mass audience. This demonstrates that technology is not always a threat to tradition but can serve as a catalyst for its continued visibility and public existence.

148. (B) Digital, interactive, and internet-based communication platforms.
This category primarily refers to the digital and interactive platforms that have emerged with the rise of the internet. Unlike traditional broadcast systems, these tools allow for two-way communication and user-generated content. They provide new environments for the spontaneous creation and rapid sharing of lore. This shift from one-way broadcasting to networked interaction has profoundly changed how folklore is transmitted and adapted.

149. (B) It relies on digital networks for creation, variation, and transmission.
Traditional expressions found online rely on digital networks for their existence and transmission. They are characterized by informal sharing and the creation of multiple versions as users modify and remix the material. Unlike formal literature, these digital traditions lack a single authorized version and are often anonymous. This process mirrors oral transmission, but it happens much faster and reaches global audiences instantly.

150. (C) Statement I is correct but Statement II is incorrect
These digital creations function like traditional lore because they are passed informally and undergo constant variation by different users. They reflect the shared values and humor of online groups. It is incorrect to say that technology has eliminated the concept of the folk group; instead, it has allowed for the formation of new, non-geographical communities sharing common interests and inside jokes.

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134. (B) I, II, III and IV
The performance of oral traditions involves much more than just words; it includes body language, tone of voice, the use of space, and immediate feedback from those listening. These elements are essential for conveying the full meaning and emotional impact of the lore. In contrast, mass industrial production is not part of the live, face-to-face interaction that defines folkloric communication.

135. (C) Text - The dynamic interaction between performer and audience
While the interaction between participants is a central part of the communicative event, the term text refers specifically to the core message or narrative being shared. The dynamic process itself is more accurately described as the performance or context. Other pairs correctly identify gestures as kinesics, the social environment as context, and the collection of items a performer knows as their repertoire.

136. (D) Folklore as communication
Observing how a person adjusts their delivery based on the audience's background is a classic study of folklore as an interactive process. It focuses on the skills used in performance and the influence of the social setting on the message. This approach recognizes that even everyday commercial activities can involve traditional communicative strategies, highlighting the importance of the relationship between sender and receiver.

137. (D) Written transmission
The famous definition of the field emphasizes that it is an artistic process occurring through communication within small groups. This implies an informal, live interaction between people. Therefore, relying on written texts as the primary method of passing on material is excluded from this concept. The focus is on the performance and social event, which distinguish folklore from formal forms of literature.

138. (B) Folklore functioning as communication in new environments.
The exchange of traditional knowledge through digital platforms proves that these processes continue to thrive in new environments. It shows that people still form groups and share lore, using modern technology as the channel for their artistic communication. This highlights that the fundamental nature of folklore as a way for communities to interact is not destroyed by modernization but instead adapts socially.

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139. (A) Richard Bauman - Verbal Art as Performance
This scholar is a leading figure in the study of how oral traditions are enacted and communicated. His work on performance as a specific way of speaking highlights how performers take responsibility for a display of skill before an audience. Other figures mentioned are known for different contributions, such as structuralism. His focus on the event of communication remains a cornerstone.

140. (A) From studying "items" to studying "processes" and "events."
The move toward a communicative paradigm changed the focus of research from collecting static items like objects or fixed stories to analyzing the dynamic processes and events of performance. It encourages scholars to look at how people interact, how meaning is created in the moment, and how traditions function in their environment. This transition has made the discipline more concerned with experience.

141. (B) The emergence of hybrid forms and mass dissemination of folk motifs.
The interaction between traditional expressions and large-scale communication systems often creates hybrid cultural products. While some might fear the end of tradition, this relationship usually leads to the mass dissemination of folk motifs through films, television, and radio. These new forms allow folklore to reach a wider audience than ever before, though it often involves a change in context and standardization.

142. (C) Statement I is correct but Statement II is incorrect
Broad-scale communication systems frequently serve as a means for spreading traditional materials to a large audience. They can introduce folk stories and songs to people who would never have encountered them in their original setting. However, it is incorrect to say that these media only destroy tradition. Instead, they provide a new environment where lore can adapt and reach new populations.

160. (A) I, II, III, IV
Human information sharing has progressed through distinct stages, beginning with face-to-face oral narratives. The advent of the printing press allowed for the distribution of chapbooks and broadsides. Later, broadcast media like radio and television introduced one-way mass communication. Most recently, the internet and interactive new media have enabled networked, two-way exchanges. This sequence shows how the tools for passing on traditions evolved.

161. (C) It relies heavily on face-to-face physical proximity.
While traditional expressions online utilize multimedia formats and evolve through user interaction, they do not depend on physical proximity. Digital platforms allow people who have never met face-to-face to form groups and share lore across great distances. This is a major departure from older forms of folklore that relied on direct personal contact. The internet creates virtual spaces where communities thrive.

162. (B) Contemporary digital legend or rumor
A false story that spreads rapidly through social networks is analyzed as a contemporary narrative reflecting shared hopes and fears. In the field of study, this is categorized as a legend or rumor because it is presented as a true account, regardless of factual accuracy. These digital narratives often address modern anxieties, mirroring how urban legends have always functioned in society.

163. (B) Digital affordances - Features of a platform that shape how lore is shared
This term refers to the specific features of a technology that influence how people interact and share information. For example, the ability to share or retweet a post shapes how a digital tradition is transmitted. Other pairs are incorrect because asynchronous communication happens over time rather than face-to-face, and algorithms are automated systems rather than traditional human-to-human sharing processes specifically.

164. (A) Folklorismus
The term describing the conscious and secondary application of traditional elements in modern settings is most appropriate here. It captures how folklore is repurposed for commercial entertainment and tourism, often through mass-media channels. This process is distinct from the primary life of tradition, as it involves manipulation and a shift in audience. It recognizes that folk culture is actively recycled today.

165. (A) Old folktales cannot be adapted into digital formats.
It is entirely possible for ancient narratives to be adapted into new formats, such as videos, blogs, or social media posts. In fact, digital platforms provide a powerful way for communities to revive and share traditions that might otherwise have been forgotten. Saying that old stories cannot be moved into digital spaces ignores the reality of how people use technology today.

166. (B) Folklorizing rural life into a consumable digital aesthetic.
When automated systems highlight a stylized and idealized version of rural life, they are creating a simplified and consumable image of tradition. This process is effectively a digital version of turning complex cultural realities into a marketable stereotype. It satisfies a nostalgic longing for the past by offering a polished visual style. This demonstrates how technology participates in the management of identity.

167. (B) The enactment of identity through sharing culturally coded formats online.
This concept refers to the way individuals express their group identity by sharing and adapting culturally coded formats on digital platforms. It involves the enactment of traditional behaviors, such as telling stories or participating in challenges, within a networked environment. This is not about professional theater but about the active process of communicating heritage online. It highlights how digital interaction allows performance.

168. (D) Statement I is incorrect but Statement II is correct
Rather than existing in separate worlds, traditional culture and mass media are constantly influencing each other. Films and television often use folk stories for content, while communities may incorporate modern media characters into their own traditional crafts and narratives. This creates a continuous loop of exchange where folklore and popular media are intertwined,

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116. (D) Jürgen Habermas
The theoretical foundation for understanding how people discuss and negotiate matters of common interest was developed by this German philosopher. His concept of the public sphere provides a lens for looking at how traditional expressions are used in social debates, political protests, and mass communication. By applying this framework, folklorists can analyze how communities use heritage to influence opinion and social discourse.

117. (B) Folklore acts as a medium for public discourse, social commentary, and resistance.
Traditional expressions are far from being purely private; they serve as powerful tools for public communication and social commentary. Groups often use songs, stories, and jokes to voice dissent, negotiate their identity, and influence societal debates. This makes folklore a dynamic part of the discourse in the public square, rather than something that is excluded from modern communication or restricted settings.

118. (A) Communicate complex political critique through shared cultural symbols.
Incorporating a well-known traditional figure into a modern satirical image allows for a sophisticated critique of current events. Because the audience shares the cultural code associated with the motif, the message can be conveyed powerfully and concisely. This demonstrates how folk elements are utilized in the public sphere to facilitate communication about complex social and political issues, proving their continued cultural relevance.

119. (C) Discursive space for individuals to discuss matters of common public interest.
This concept refers to the discursive space where individuals come together to discuss and debate matters of shared concern. It is not a physical place like a room in a museum, but a social arena for interaction and communication. In this space, folklore acts as a medium for public discourse, allowing people to express collective values and challenge existing social authority.

120. (C) Statement I is correct but Statement II is incorrect
Groups that are excluded from mainstream power often turn to traditional forms of expression to share their messages and protest against the status quo. These counter-publics use lore as a way to build solidarity. However, it is incorrect to say that dominant powers do not use folklore; they frequently utilize traditional symbols to reinforce their own legitimacy and promote a unified identity.

121. (C) Folklore as a tool for public sphere engagement.
Adapting traditional melodies for political messages is a classic example of how heritage is mobilized to engage with society. By using familiar tunes, activists can reach a broad audience and build a sense of unity around their cause. This practice shows that folklore is not a static relic but a flexible tool for modern social action and effective public communication today.

122. (B) Street theater using folk formats is a powerful means of public engagement.
Forms like street theater and traditional festivals are highly effective ways to engage with the public and promote social messages. They use shared cultural formats to make complex issues accessible and entertaining. This highlights that the public square is not just for formal logic but is also an arena for performative expressions. Folklore provides a way for communities to participate socially.

123. (B) It creates a covert, alternative public sphere for resistance.
When formal channels of communication are suppressed, people often use humor and traditional narrative formats to voice their dissatisfaction secretly. This creates a hidden, alternative space for public discourse where people can share critiques of the government. While these jokes may not immediately change the regime, they provide a vital way for individuals to maintain a sense of community and resistance.

124. (A) Esoteric lore - Communication aimed at the entire global public
This type of knowledge is specifically intended for a restricted group of people who share a particular identity or status. It is the opposite of communication aimed at the general public. In contrast, the public sphere involves open discussion among a wide audience. Other pairs correctly identify the work of Habermas, the role

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178. (B) Digital networks facilitating the practical application of folklore.
This case shows how modern digital networks can be used to pass on and put into practice traditional knowledge for the benefit of a community. It illustrates the utility of lore in addressing real-world problems like surviving a disaster. This is not an example of media destroying knowledge but of technology facilitating application. It highlights the resilience of tradition as it adapts.

179. (B) Urban Legend - Contemporary narrative believed to be true, often spread by media
A contemporary narrative that is presented as a true account and spreads quickly through modern society is categorized as an urban legend. These stories often reflect the anxieties of life in an industrialized world. Other definitions are incorrect because a legend is not about animals, a myth is a sacred narrative, and a proverb is a short saying rather than an epic.

180. (B) Turning traditional cultural expressions into products for the market.
This term refers to the process of taking traditional cultural expressions and transforming them into products that can be bought and sold in the marketplace. It involves a shift in function from a communal practice to an economic asset. This often happens in tourism, where rituals and crafts are packaged. Recognizing this helps analyze how profit pursuit influences how heritage is performed.

181. (D) Statement I is incorrect but Statement II is correct
Using traditional knowledge to solve problems often brings up difficult questions about who should benefit from the work. There are concerns that commercializing heritage or intervening in community life could inadvertently cause harm or lead to exploitation. These issues are a major part of professional discussions. While the goal is to help, applying folklore must be done carefully to respect communities.

182. (B) I, II and III
Professionals must be careful not to misrepresent a tradition or exploit the people who maintain it. Ensuring that artists are fairly compensated for their work is also a key responsibility. These concerns are central to the ethical practice of presenting culture to the public. However, preventing any exposure is not a valid concern, as the goal is to increase visibility and appreciation.

183. (A) Invented Tradition
This phrase describes the creation of new practices that are presented as being very old to help build a sense of national identity. These rituals are often established by states to provide a feeling of continuity with a past that may not exist in that form. By making these traditions appear ancient, institutions can gain legitimacy and promote a shared heritage collectively.

184. (A) Both A and R are true and R is the correct explanation of A.
Digital tools make it much easier for ordinary people to create and share cultural content with a large audience. Because the barriers to using these platforms are low, anyone can participate in adapting and passing on traditions. This networked environment allows for a diverse range of voices to be heard, rather than being controlled by a few formal institutional powers.

185. (A) A folk song originally sung during harvest is now performed in a concert hall to demonstrate national heritage.
This process happens when a traditional expression is taken out of its original functional setting and placed in a new one, such as a concert hall. The song is no longer part of a harvest ritual but is performed as a display of heritage. This shift changes the meaning and the audience. It demonstrates how society consciously uses its past today.

186. (A) P-3, Q-1, R-4, S-2
Each researcher is known for a major contribution to the field. Richard Dorson introduced fakelore to criticize manufactured tradition. Hans Moser focused on the secondary use of culture. Lauri Honko developed the theory of how folklore lives on after its original context. B.A. Botkin was a pioneer in applying traditional knowledge. These scholars helped shape our understanding of cultural heritage.

187. (B) It results in cultural appropriation and Folklorismus.
When a private community tradition is repackaged as a commercial service for social

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media, it is a clear case of cultural appropriation and secondary application. The original meaning is often lost as the practice is simplified to appeal to a broad market. This transformation highlights how folklore can be exploited for profit, resulting in a version far removed from its roots.

188. (A) I, II and IV
The public square provides a space for groups to openly negotiate their identity and share their traditions with a wider audience. This exposure can subject lore to public debate and new interpretations, moving it from a private setting into a broader social discussion. While it does not shield culture from politics, it allows traditional expressions to play an active social role.

189. (C) Primary Context - Museum exhibition
The original setting where a tradition is part of daily life is its primary context. In contrast, an exhibition in an institution is a classic example of a secondary context, as the lore has been removed from its living environment. Other pairs correctly identify in-group knowledge as esoteric, out-group sharing as exoteric, and staged performances as being secondary contexts for folklore.

190. (B) Using mass media for public folklore presentation.
Utilizing film to record and present a community's heritage is a common way for professionals to reach the public. This work provides a platform for disappearing traditions and helps educate people about their value. By using mass media, the professional brings the lore into a secondary phase of existence where it can be appreciated. This activity ensures that diverse heritage is recognized.

191. (A) I, II, III
The discipline has moved through stages, beginning with the study of texts and objects in a historical context. This was followed by a focus on the process of performance within its social setting. Finally, researchers began looking at how traditions function in digital networks. This progression shows a shift from viewing folklore as static relics to seeing it as a dynamic process.

192. (B) Generating maximum corporate profit by patenting indigenous art.
The primary aim of this branch of the field is to use traditional knowledge for the public good, such as improving policy, education, and social justice. These goals are based on ethical principles prioritizing community welfare. In contrast, trying to maximize corporate profit by patenting a group's art is an exploitative act that goes against the professional mission of the field.

193. (B) Applied folklore in public health/social reform
Using traditional narratives to communicate messages about health and social change is a clear example of putting lore to practical use. It takes advantage of the community's existing culture to make information more relatable and effective. This approach shows that folklore can be a powerful tool for social reform when used in a culturally sensitive way to address modern challenges.

194. (C) Horizontal - Peer-to-peer transmission in new media
In digital environments, traditions often spread horizontally, as people share and adapt material directly with their peers. This peer-to-peer transmission is a hallmark of networked lore like memes. Other terms are incorrect because grassroots creation is bottom-up rather than top-down. Unidirectional flow is also the opposite of interactive lore. Understanding these patterns helps analyze how information moves through social systems.

195. (B) The presentation of culture customized to meet tourist expectations.
A key feature of secondary cultural use for visitors is the way tradition is modified to fit their expectations. This involves presenting a version of culture that is colorful, entertaining, and easy to understand, even if it is simplified. This managed display provides a consumable experience of heritage for people who are not part of the community, driven by economic motivations.

196. (C) Statement I is correct but Statement II is incorrect
The arena for public discussion is increasingly found online, where people can freely exchange

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ideas. Far from being irrelevant, folklore continues to play a significant role in this digital space, as groups use traditional formats to express their views on current issues. It is incorrect to say lore is too old for the internet; instead, it is a dynamic tool.

197. (A) I, II and IV
The relationship between traditional culture and large-scale media is an active and mutual one. Media frequently borrows motifs from folklore, and folk groups also incorporate elements from popular entertainment into their own stories and crafts. This interaction creates a dynamic loop where culture is constantly being transformed. It is incorrect to say that media always accurately reflects original, organic folklore.

198. (A) Both A and R are true and R is the correct explanation of A.
When institutions reduce a living culture to simple, aesthetically pleasing symbols for public display, they often gloss over the complex social and economic problems faced by the people. By focusing only on costumes and dances, the presentation can erase the history of struggle. This highlights how managed heritage can promote a peaceful national image while ignoring deeper, more controversial political issues.

199. (A) Public Folklore focuses on presentation; Applied Folklore on solving social problems.
While both branches work with the public, they have different focuses. One is primarily concerned with the presentation of traditional arts through programs like festivals and exhibits. The other focuses on using folkloric insights to address specific social problems in areas such as health and education. Both involve moving beyond the classroom to engage with the world, but their primary goals differ.

200. (A) P-2, Q-4, R-1, S-3
Each concept in the study of culture has a specific area of interest. Institutional management that creates stereotypes is the focus of folklorization. The revival and recontextualization of traditions is the subject of the second life of folklore. The study of digital sharing centers on new media. Finally, the emphasis on performance and interaction is the core of the communicative approach.

201. (B) It functions as a rhetorical strategy within the public sphere.
Utilizing traditional expressions in public addresses is a deliberate strategy to connect with a large audience and project a certain identity. This activity takes place in the public arena where political values and social norms are debated. By using shared cultural symbols, the leader can build rapport and legitimacy. This shows how folk elements serve as powerful tools for public communication.

202. (A) I, II, IV and V
Traditional expressions online are characterized by their ability to link to other content, their use of multiple formats, and their capacity to reach a global audience nearly instantly. They also undergo rapid variation as different users modify them. These qualities are the opposite of being fixed. Digital platforms allow lore to be hyper-connected and dynamic, reflecting the interactive nature of communication.

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203. (C) Applied Folklore - Studying purely morphological structures
The practical application of lore focuses on solving social problems, while studying the formal arrangement of narrative elements is a theoretical and structuralist pursuit. They represent different goals in the field. Other terms correctly link the manufactured nature of fakelore, the secondary and often commercial use of folklorismus, and the blending of folk and popular culture. These distinctions are essential.

204. (B) Folklore in the Public Sphere and New Media
Researching how groups use digital platforms to share traditional stories as a form of protest is a study of lore in the contemporary public square. It shows how people mobilize their heritage to address modern social and legal issues. This work highlights the intersection of tradition, activism, and technology, proving that folklore remains a dynamic and relevant tool for voice and dissent.

205. (A) I, II, III, IV
The process typically begins when an institution discovers a complex living tradition. It then involves selecting certain pleasing elements while removing those seen as undesirable. This leads to a standardized version of the practice, which is finally presented as the authentic tradition of the

275. (C) A dynamic, functional tool for community empowerment
Unlike an exhibition where expressive culture is presented as a static object for observation, applied folklore treats traditions as active resources. These materials are used as functional tools to empower the community and solve practical problems. This pragmatic approach shifts the focus from the aesthetic or historical value of the tradition to its utility in achieving positive social and community outcomes.

276. (A) Collaborative safeguarding of culture in the public domain
Public folklore is defined by the cooperative efforts between academic professionals and community members to represent and protect traditional culture. This field focuses on how heritage is presented in public spaces, ensuring that the process involves the participation of those who actually practice the traditions. The emphasis is on collaborative representation rather than top-down management or purely commercial exploitation.

277. (D) Agency of tradition bearers in dictating their display
The heritage festival described in the case study stands apart from commercial tourism by giving control to the tradition bearers. It prioritizes their agency, allowing the community members to decide how their own crafts and stories are shown to the public. This approach ensures that the interpretation and presentation of the culture remain authentic to the people who own the traditions.

278. (B) They act as facilitators providing institutional resources
In the context of public folklore, scholars do not act as the final authorities on how a culture should be portrayed. Instead, they serve as facilitators who offer institutional support and resources to the community. This collaborative role helps tradition bearers share their heritage effectively while maintaining their own interpretive control over the narratives and expressions being presented to the public.

279. (C) Reflecting the genuine lived experiences of the community
The democratization of cultural representation aims to ensure that public displays of heritage are accurate and authentic. By involving the community in the process, public folklore attempts to reflect their true lived experiences rather than creating a commodified spectacle. This approach fosters mutual respect and ensures that the expressive traditions are portrayed in a way that is meaningful to the community members.

280. (D) Mutual respect, shared authority, and accurate portrayal
Presenting traditional culture to external audiences involves significant ethical considerations regarding representation. Public folklore emphasizes the importance of mutual respect between researchers and community members, alongside the sharing of authority over how traditions are presented. The goal is to provide an accurate portrayal of expressive culture, avoiding the reduction of traditions to mere entertainment or commercially motivated spectacles.

281. (A) Revival of traditions after ceasing primary function
The second life of folklore refers to the phenomenon where traditional expressions are brought back or adapted for new settings after they have lost their original purpose. When a tradition no longer functions in its primary context, it may be rediscovered and recontextualized. This revival allows the culture to continue existing, though its meaning and format undergo significant changes in the new environment.

282. (B) The mechanization of agricultural labor
The communal work songs in the case study vanished because the specific labor they accompanied was no longer performed by hand. As agricultural processes became mechanized, the need for rhythmic, participatory singing to coordinate manual tasks disappeared. This shift in production methods led to the obsolescence of the songs in their original, functional context, marking the end of their primary life.

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215. (B) It often homogenizes regional differences to create a unified national stereotype.
When traditions are repurposed for national display, there is a strong tendency to create a single, recognizable version that people everywhere can easily identify. This process of standardization often hides the unique differences that exist in localized, regional performances. While it promotes a unified sense of national heritage, it can also lead to a uniform and stereotypical image of the underlying culture.

216. (A) I, II, III and V
The practical application of the discipline is found in areas like the development of public policy, the management of heritage, and the promotion of health initiatives. It also involves advocating for the rights of communities. These activities all use traditional knowledge to address specific social needs. However, purely abstract mathematical modeling is not a part of this work with human culture.

217. (C) Cultural Imperialism - The primary goal of applied folklorists
The primary goal of specialists in this branch of the field is to empower communities and support their rights, rather than to impose external power on them. Cultural imperialism is the opposite of the ethical standards of the profession. Other pairs correctly identify staged festivals as a way of presenting culture, conservation as protection, and advocacy as representing the interests of groups.

218. (B) Applied Folklore in urban planning
Incorporating traditional community customs into the planning of public spaces is a clear practical application of the discipline. It ensures that modern developments are respectful of the local culture and meet the actual needs of the people. This work aims to solve the problem of designing environments that feel disconnected. By using traditional insights, the professional helps create culturally relevant settings.

219. (B) A dynamic, interactive process of sharing cultural knowledge.
Rather than being a fixed and unchangeable piece of information, folklore is a dynamic and interactive way for people to share their heritage. It involves a live process where a performer and an audience interact, shaping the meaning and the delivery of the tradition in the moment. This communicative event is what gives lore its life and relevance for the social group.

220. (A) Enhancement of authentic complexity.
The institutional management of heritage typically involves simplifying traditions and creating easy-to-understand stereotypes for public consumption. It often leads to the aestheticization of rougher practices and the commodification of cultural symbols. Therefore, it is incorrect to say that this process enhances authentic complexity. Instead, it usually reduces that complexity in favor of a standardized and manageable version suitable for outsiders.

221. (B) New Media Commodification / Folklorismus
Taking a customary design and turning it into a unique digital asset for sale is a clear example of how heritage is recycled for the modern market. It involves a secondary application where lore is commodified using new technology. This process reflects the ongoing shift of tradition from its primary community context into a commercial and digital arena, where it can be managed.

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222. (B) Copypasta - A block of text copied and pasted across internet forums
A block of text that is repeatedly shared across various online platforms is defined as a copypasta. This digital form relies on copying and pasting rather than original authorship for its spread. Other definitions are incorrect because memes are highly changeable, an archive is a collection of records, and an algorithm is a programmed system rather than a traditional human sharing process.

223. (A) Reviving genuine traditions, while Fakelore is artificially manufactured.
One concept refers to the conscious and secondary revival of genuine traditional expressions, while the other describes material that is entirely manufactured and falsely presented as authentic. The main difference is the source of the material; one is rooted in community heritage, while the other is a deceptive imitation created for profit. Understanding this distinction is crucial for maintaining integrity in research.

nation. This top-down sequence illustrates how political goals can shape the way a community's diverse heritage is transformed.

206. (A) Focus on the text in isolation from society.
This theoretical framework views folklore as an active process and emphasizes the importance of the social environment where it happens. It looks at the skills of the performer and the reactions of the audience. Therefore, studying the text in absolute isolation from people and the setting is the opposite of this approach. Its goal is to understand tradition as a live event.

207. (A) Living History (a form of Public Folklore)
Using actors to enact past traditional roles in a museum setting is a form of public programming known as living history. It provides an educational and immersive experience for the general audience by making the past visible and interactive. While it is a secondary, staged performance, it serves the goals of educating the public and preserving heritage. This activity brings traditions to life.

208. (A) Revival - Bringing back a dormant tradition
This phase of a tradition's existence is characterized by the conscious act of bringing back a practice that was no longer used in its daily, primary context. This is known as a revival. Other options are incorrect because a tradition dying out is the opposite of a revival, and a theater stage is a secondary rather than primary context for the lore.

209. (B) Mediating between folk communities and institutions for fair representation.
This professional role involves acting as a bridge between communities and the organizations that support public culture. The goal is to ensure that traditions are represented fairly and that the artists are respected and properly compensated. It is a process of mediation that seeks to benefit the people whose culture is shared. This work is essential for ethical practice in the field.

210. (D) Statement I is incorrect but Statement II is correct
While some once feared that mass media would destroy all traditional expressions, the reality is that folklore has adapted and continued to thrive in new forms. People still share stories, jokes, and customs using digital and broadcast tools to reach wider audiences. This shows that the basic human need for communal sharing remains strong, proving that technology is a new environment.

211. (A) I, II and IV
This phase of tradition is often motivated by nostalgia and involves the intentional act of repurposing material for new functions like tourism or education. It is a managed process that happens after the original context has declined. It is incorrect to say that it perfectly replicates the first life, as the shift in audience fundamentally changes the nature of the performance.

212. (A) Both A and R are true and R is the correct explanation of A.
These online creations are a valid subject for research because they exhibit the same core traits as traditional lore. They are passed informally within groups and undergo constant variation as they spread. People use them to express shared values and humor, mirroring how oral narratives have always functioned. This shows that the processes of folklore are not tied to a single medium.

213. (B) The use of traditional forms in public debates, protests, and mass communication.
This concept describes the ways that traditional cultural expressions are used to communicate with a broad audience about matters of shared concern. It includes the mobilization of lore in public debates, social protests, and mass-media broadcasts. Rather than being private, this activity is often a deliberate attempt to influence public opinion. It highlights the continued power of tradition for social interaction.

214. (A) P-2, Q-1, R-3, S-4
Different types of online traditions happen in specific spaces. Horror stories and rumors spread through viral emails and social media. Hand-crafted items are sold in digital marketplaces. Online forums and gaming chats provide sites for community building. Finally, people learn traditional skills through video tutorials. Each example shows how the internet has provided new environments for the exchange and learning of traditions.

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233. (C) It preserves the exact nuanced complexity of the original tradition.
The institutional management of heritage typically involves simplifying its complex parts into easy-to-understand symbols and stereotypes. This is often done to support the goals of the state. Therefore, it is incorrect to say that this process preserves the exact and nuanced complexity of the original practice. Instead, it usually creates a more standardized and manageable version of the underlying folk culture.

234. (B) Remix culture / New Media Folklorismus
The practice of mixing old folk elements with modern popular music on a digital platform is a classic example of how culture is recycled today. This remix approach shows that traditional motifs continue to be relevant and adaptable in new media environments. It is a form of secondary cultural use where lore is creatively repurposed for a networked audience, keeping traditions active.

235. (A) Lauri Honko - Second Life of Folklore
This scholar developed the important theory about how traditions continue to exist in new forms after they are no longer part of their original community context. Other pairs are incorrect because the concept of invented tradition was developed by other researchers, and Hans Moser is known for his work on folklorismus rather than for starting the applied branch of folklore studies specifically.

236. (B) It engages with broader societal issues and reaches wider, often heterogeneous audiences.
The work of traditional expressions in this arena is defined by its engagement with broad societal debates and its reach to a large and diverse audience. It is often a conscious effort to use cultural symbols for social communication. This is different from private lore restricted to small groups. Public-facing folklore plays an active role in shaping society's values and collective identity.

237. (C) Statement I is correct but Statement II is incorrect
This branch of the field is defined by its focus on practical results and the improvement of social conditions through the use of traditional knowledge. It moves beyond just describing culture to actively using it. It is incorrect to say practitioners never use scholarly methods; in fact, they rely on rigorous research to ensure their interventions are effective, respectful, and truly beneficial.

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238. (B) II, III and IV
Digital platforms allow for the rapid creation of different versions of a tradition and help form groups based on shared interests rather than geography. They also provide various tools like text, image, and sound for storytelling. It is incorrect to say that technology restricts tradition to local areas; instead, it expands its reach globally. These features have changed how lore is shared.

239. (A) Both A and R are true and R is the correct explanation of A.
In many cases, traditional items are no longer needed for their original daily functions, leaving the tourist and heritage markets as the only way for these skills to remain economically viable. This secondary use is often essential for the survival of the craft in a modern economy. While it changes the context, it provides a means for artisans to continue their traditions.

240. (B) A government selecting one minority's dress to represent "diversity" on a national poster while ignoring their political rights.
When a government chooses one specific cultural element to represent diversity while ignoring a group's political needs, it is using heritage for a managed institutional goal. This process simplifies the community's complex reality into a colorful symbol for public consumption. It is a top-down action aimed at building a certain image for the state, illustrating how political power can package culture specifically.

241. (A) P-4, Q-2, R-1, S-3
Different ways that tradition and media interact are shown by various examples. A movie based on a myth puts lore into a media format. A storyteller adding a TV character to an old tale brings media into tradition. An internet meme is a digital form of lore. Finally, turning an oral epic into a comic is a process of changing its medium.

224. (C) Statement I is correct but Statement II is incorrect
While some critics may worry about the distortion of culture, many scholars recognize that secondary cultural displays can play a positive role by boosting community pride and providing economic support. It is far from being universally condemned. Instead, it is seen as a complex and valid subject for research, helping us understand how people in a changing world interact with history.

225. (B) I, II and III
Large-scale communication systems are capable of bringing attention to traditions that might otherwise remain hidden, and they also serve as a modern way to document folklore. The formats used by these media directly influence how material is shared. It is incorrect to say that folklore ignores mass media; instead, there is a constant interaction, proving that tradition is an adaptive process.

226. (A) Both A and R are true and R is the correct explanation of A.
Professionals working to apply traditional knowledge often face difficult choices because their actions can change the culture they want to help. Intervening in a community can have unintended consequences that might harm the integrity of its traditions. This highlights the importance of being respectful. Practitioners must constantly weigh potential benefits against the risks of accidentally altering or damaging a group's unique culture.

227. (B) It views folklore as an event shaped by performer-audience interaction.
This paradigm conceptualizes tradition as an active event that is shaped by the relationship between the person performing and the people listening. It shifts the focus from the text itself to the dynamic process of interaction and the social setting where it happens. By looking at how folklore is shared as a live event, scholars can understand its true function and meaning.

228. (A) P-4, Q-1, R-2, S-3
Contemporary narratives of anxiety spread in modern society are urban legends. Material manufactured for nationalistic purposes is fakelore. The conscious and secondary use of folk themes, especially in tourism, is called folklorismus. Finally, the practical application of traditional knowledge to social problems is the goal of applied folklore. Each describes a different way that traditions are created, managed, or utilized today.

229. (B) Adaptation where traditional themes are mediated through new technologies.
The arrival of large-scale communication technology usually does not destroy the existing culture but instead causes it to adapt. Traditional stories and themes begin to be shared through new media, creating a blend of old and new. This process allows lore to survive in a changing environment, reaching new audiences. It shows that human culture is resilient and capable of incorporating technology.

230. (A) I, II, III and V
High-quality programs in the public sector involve checking for authenticity, careful staging of performances, and educating the audience. A key part of this work is collaborating with the people who maintain the traditions to ensure they are represented fairly. Removing the cultural context completely is not a good practice, as the goal is to provide a respectful platform for tradition.

231. (C) Archival Stage - Actively used to solve daily problems
When material is stored in an archive, it is generally being preserved and documented rather than functioning as a part of daily life. The active use of tradition to solve problems is the goal of applied folklore, not the primary purpose of an archival collection. Other pairs correctly identify the organic first life of tradition, the secondary display phase, and folklorismus.

232. (B) Ethical Public Folklore practice
Ensuring that artists are treated fairly and have a say in how their traditions are showcased is a fundamental part of responsible public-sector work. This ethical approach protects the community from exploitation and misrepresentation. It shows that the goal of presenting culture is to support the people who create it. This professional standard is essential for building trust and positive outcomes.

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251. (B) A dynamic communicative process within the community
The source characterizes folklore within the specific community case study as a living, evolving process of communication rather than a fixed set of stories. This perspective emphasizes that traditions are transmitted organically through direct face-to-face interactions among members. Such a view highlights the active and ongoing nature of cultural expressions as they circulate within their original social environment.

252. (A) Direct interaction between tradition bearers and their audience
Preserving the primary context of expressive culture requires maintaining the original setting where the tradition naturally occurs. This necessitates unmediated engagement between those who carry the tradition and those receiving it. When these participants interact directly without external interference or media representation, the fundamental characteristics of the folklore are kept intact, ensuring the organic transmission process remains authentic.

253. (C) Authentic, unmediated dissemination of cultural materials
When scholars attempt to classify regional traditions, the text specifies that the priority must be on how cultural materials are spread naturally. This focus on unmediated dissemination ensures that the expressions are documented in their original, organic state. By prioritizing authenticity over external modifications, researchers can accurately capture the essence of the community's collective ownership and informal transmission.

254. (D) Informal transmission and collective ownership
The fundamental nature of folklore is defined by the way it is passed between individuals without formal structures. This process relies on informal transmission and the shared sense of ownership among the community members. These core elements distinguish organic expressive culture from external media representations or institutionalized performances, emphasizing the communal and spontaneous roots of the traditional knowledge being analyzed.

255. (C) External intervention or media representation
The foundational elements of the basic folklore concept focus strictly on the organic and internal expressions of a community. Consequently, factors like external intervention or media representation are explicitly excluded from these core characteristics. The academic framework seeks to preserve the tradition in its primary state before any outside forces modify or reinterpret the original communicative process for other audiences.

256. (B) Cultural extraction and adaptation for commercial or touristic use
Folklorism occurs when traditional culture is removed from its original social setting and modified for external purposes. This typically involves adapting rituals or stories for commercial gain or tourism, shifting the focus toward entertainment. Unlike organic folklore, this domain prioritizes how traditions are repackaged for outsiders, often leading to a loss of the original community-based function and internal significance.

257. (D) Polished, audience-centric presentation for visual appeal
In the case of restaged harvest rituals, the authentic agricultural background is superseded by a refined performance designed for spectators. This transition emphasizes visual aesthetics and entertainment value to cater to a visiting audience. By prioritizing the outward appearance and professional delivery, the event moves away from its original communal roots, representing the commodification and stylization inherent in folklorism.

258. (A) It disconnects the tradition from organic community transmission
Utilizing professional performers instead of original tradition bearers fundamentally changes the nature of the cultural expression. This substitution severs the link between the tradition and the spontaneous, unmediated transmission that occurs within the community. As a result, the performance becomes a staged representation rather than a lived experience, highlighting the shift from internal cohesion to external presentation.

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242. (B) Accelerating the creation of esoteric, in-group lore and specialized memes.
The way online platforms group people together often leads to the creation of highly specialized and private traditions within those groups. This accelerates the development of in-group lore and jokes that may not be understood by outsiders. This process shows that digital technology does not destroy the idea of the folk group but instead helps form many new ones with unique lore.

243. (A) I, II, III and V
This phase of a tradition's existence includes activities like exhibitions in museums, heritage festivals, and using lore in school books. It also involves commercial forms of traditional music. Each of these is a conscious and secondary use of heritage. Everyday unconscious behavior is not a part of this phase, as it represents the original community life of folklore before any recontextualization.

244. (C) Cultural Broker - Exploits traditional artists for personal gain
The role of a mediator in the public sector is to support and represent the interests of traditional artists, not to exploit them. They work to ensure that culture is shared fairly and respectfully. Other pairs correctly identify the work of scholars in universities, professionals in public institutions like museums, and the goal of solving social problems through the application of traditional knowledge.

245. (B) Analyzing folklore's adaptation to new media communication.
Analyzing how a well-known format is adapted for a social media platform shows how folklore lives on in new communicative environments. It proves that tradition is not killed by mass media but instead uses its tools to reach people. This research focuses on the dynamic process of adaptation and the way people continue to share lore using contemporary technology in a digitalized world.

246. (D) A written manuscript
The process of sharing tradition as a live event requires a person to send the message, an audience to receive it, and a shared set of cultural codes for understanding. This informal interaction is what defines folklore. Therefore, a written manuscript is not needed, as the communication is typically oral. Its absence distinguishes the dynamic life of folklore from formal records.

247. (A) Folklore in the Public Sphere
Utilizing traditional symbols in a public artwork to address a modern social issue like gentrification is a clear use of heritage in the public arena. It shows how groups mobilize their shared culture to communicate a message to a wide audience and protest against change. This activity demonstrates the continued power of folklore as a medium for social commentary and activism.

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248. (A) Dan Ben-Amos – Folklore as artistic communication
This scholar is famous for defining the field as a process of artistic interaction within small groups. This moved the focus away from seeing tradition as just static items or old records. Other figures mentioned are linked to different ideas. His definition is a cornerstone of how the discipline now views folklore as a dynamic and living communicative event in contemporary lives.

249. (B) Providing validation, support, and a platform for cultural expressions.
The overall goal of professional work in the public sector is to validate and provide a space for traditional cultural expressions. By showcasing heritage in programs and festivals, the field helps ensure that diverse identities are recognized by the broader public. Rather than causing identity loss, these efforts support the continued life of traditions by giving them a respected platform in modern society.

250. (C) Statement I is correct but Statement II is incorrect
Contemporary research recognizes that folklore is a living and adaptable process that continues to thrive in our modern, technology-filled world. Scholars no longer view tradition as something dying out, but rather as something moving into new spaces like the internet. It is incorrect to say digital media are ignored; instead, they are seen as important platforms where traditions are shared today.

267. (B) A mundane, functional, and utilitarian activity
Before the intervention of heritage institutions, the community's method of weaving storage baskets was viewed as a common, practical labor. It served a functional purpose within the household and was not considered an object of high cultural or aesthetic significance. The transition into a heritage category only occurred after anthropologists began to document and exhibit the practice as tradition.

268. (A) Documentation and exhibition by anthropologists and museums
The shift from a utilitarian craft to a recognized tradition was triggered by the interest of external researchers and cultural institutions. By documenting the weaving methods and displaying the baskets in regional museums, these professionals recontextualized the mundane activity. This academic and institutional attention provided the framework through which the practice was elevated and redefined as a significant heritage item.

269. (C) They began viewing their utilitarian craft through a heritage lens
As a direct result of the folklorization process, the community members modified their own understanding of their work. They stopped seeing their weaving as merely a functional chore and started perceiving it as a valuable cultural legacy. This conceptual shift led them to adjust their production methods to meet the specific expectations of preservationists, reflecting their new identity as tradition bearers.

270. (D) A conceptual shift in how routine activities are valued
Folklorization fundamentally centers on a profound change in the categorization and valuation of community practices. It is not just about the act of preservation, but about the transformative lens that redefines the mundane as culturally significant. This process involves a new way of perceiving and assigning importance to activities that were previously considered routine, affecting both the community and outsiders.

271. (C) Using traditional knowledge to solve practical challenges
Applied folklore is defined by its practical application of traditional customs and narratives to address real-world issues. Rather than focusing solely on documentation or academic study, practitioners use existing cultural materials to solve contemporary social or educational problems. This field seeks to bridge the gap between institutional goals and community practices by mobilizing heritage as a functional, problem-solving tool.

272. (B) Integrating healing narratives into modern healthcare
In the public health initiative, researchers and medical professionals incorporated local healing stories and dietary customs into the healthcare strategy. By including community-trusted midwives and traditional paradigms, the project respected the local culture while improving maternal care. This integration allowed the modern medical framework to work alongside existing traditions rather than imposing an entirely external system on the population.

273. (D) Because it utilized the community's existing cultural paradigms
The success of the health initiative was attributed to its reliance on the cultural frameworks already familiar to the community. By working within these established traditions, the intervention was more relatable and trustworthy than standardized medical protocols. Utilizing the community's own narratives and experts fostered a sense of empowerment and led to a greater willingness to adopt the new care practices.

274. (A) Respecting traditions while solving real-world problems
Professionals in applied folklore must navigate the tension between maintaining the integrity of traditional knowledge and adapting it for modern needs. This requires a delicate balance where the culture is neither exploited nor frozen as an artifact. Instead, the goal is to respect the original meaning of the tradition while effectively applying it to resolve immediate, contemporary societal challenges.

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259. (C) From internal community cohesion to external economic gain
Under the process of folklorism, the core purpose of a tradition undergoes a significant transformation. Instead of serving as a mechanism for strengthening bonds within the local group, the expression is redirected toward generating revenue from outsiders. This shift marks the transition from a functional community practice to a commodified cultural product designed primarily for its economic value.

260. (A) A stylized representation of itself
When expressive culture is adapted for commercial or touristic display, it eventually becomes a polished version that imitates the original. This stylized representation is often disconnected from the spontaneous transmission found in its primary context. The tradition is no longer practiced for its intrinsic community value but is instead presented as a deliberate, self-conscious performance for an external audience.

261. (D) Institutional use for specific socio-political objectives
Folklorismus is distinguished by the deliberate and conscious use of traditional materials by institutions to achieve particular ideological or political goals. Unlike simple adaptation, this process involves a high degree of organizational control and strategic repurposing. Traditional elements are selected and modified to serve a broader administrative narrative, moving the expression far beyond its original, localized community function.

262. (B) As standardized symbols of a unified national identity
The state cultural ministry employs regional dances by standardizing their elements to create a cohesive national image. By uniforming costumes and choreography for television, these localized expressions are transformed into symbols that represent the entire nation. This institutional intervention serves an ideological purpose, utilizing the diversity of local traditions to construct a single, monolithic version of cultural heritage.

263. (C) The erosion of natural variations existing in organic practice
One of the primary outcomes of the standardization required by folklorismus is the loss of unique local differences. When authorities dictate a single official version of a tradition, the spontaneous variations that characterized the organic practice are suppressed. This process creates a monolithic artifact that lacks the diversity and fluidity found when traditions are transmitted naturally within their original communities.

264. (D) Top-down management where authorities dictate the presentation
Folklorismus is typically characterized by a top-down management style where central authorities or institutions control how traditions are represented. Rather than emerging from the community members themselves, the presentation is dictated by those in power to align with specific institutional goals. This approach ensures that the cultural materials are presented in a way that supports the desired official narrative.

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265. (A) Establishing an organized, official version of heritage
The manipulation of expressive culture through institutional frameworks results in the creation of an official, sanctioned version of heritage. This organized representation strips away the primary contextual meanings to establish a tradition that serves broader administrative or ideological purposes. The diverse, localized expressions are replaced by a structured cultural artifact that aligns with the objectives of the governing institution.

266. (B) Discursive framing of practices into traditional heritage categories
Folklorization is the process where everyday, routine activities are reinterpreted as significant cultural heritage. Through academic documentation and museum exhibition, mundane practices are given formal designations and classified as traditional. This discursive framing changes the status of the activity from a simple functional task to a celebrated aesthetic tradition, altering how both insiders and outsiders perceive its cultural value.

283. (B) They transition from functional labor accompaniment to conscious aesthetic performance
In their secondary existence, the work songs no longer serve to coordinate physical labor but are instead performed for an audience. This transition moves the expression from an unconscious, utilitarian tool to a conscious, aesthetic act. The focus shifts toward the artistic reinterpretation of the material, transforming the songs into artifacts of cultural memory rather than functional elements of the workday.

284. (A) Formal, presentational formats
When traditions enter their second life, they typically move from participatory community settings to structured, presentational formats. Instead of being shared spontaneously among group members, the expressions are often performed on stages or in concert halls. This change reflects the shift from an internal community function to a performance aimed at external listeners, where the tradition becomes a stylized object.

285. (C) Survival by adapting to new functional paradigms
The conceptual framework of the second life allows researchers to study how traditions survive obsolescence. By adapting to new social, environmental, and functional roles, expressive culture can acquire entirely different meanings and continue to exist. This analysis helps scholars understand the resilience of cultural materials as they transition from their original context to new, often more formal, modes of existence.

286. (D) Intersection with civic discourse and decision-making
Exploring folklore in the public sphere focuses on how traditions interact with communal decision-making and public debate. This area of study examines how traditional expressions move beyond private settings to influence broader societal issues and political engagement. It looks at the role of heritage in shaping public consciousness and its active participation in the democratic processes of a community or nation.

287. (C) To argue for conservation via shared heritage
Community leaders in the town hall meeting utilized traditional allegories and proverbs to support environmental protection efforts. By tapping into the shared cultural memory of the audience, they were able to create a resonant argument that encouraged consensus. This deployment of traditional materials serves a rhetorical purpose, leveraging collective heritage to influence public opinion on contemporary civic matters.

288. (B) They foster consensus and mobilize public opinion
When traditional expressions enter the public arena, they act as powerful tools for bringing people together around shared values. By using culturally familiar language, speakers can build agreement among diverse community members and motivate them toward collective action. These narratives provide a common ground that helps navigate complex civic issues, demonstrating the enduring relevance of folklore in governance and social mobilization.

289. (D) As dynamic rhetorical tools shaping public consciousness
In the context of a civic forum, traditional materials are not viewed as static relics of the past. Instead, they are considered active rhetorical instruments that influence how the public thinks about contemporary problems. These expressions are dynamic because they are used to negotiate current issues, shaping the collective consciousness and political engagement of the community through their cultural resonance.

290. (A) Shaping policy through shared cultural memory
The use of folklore in town halls and other civic spaces proves that cultural heritage remains an active force in modern governance. By appealing to the collective memory of the populace, these traditions help shape public policy and community decisions. This highlights that heritage is not just about the past, but is a functional component of the democratic and administrative processes.

291. (C) From structural analysis to dynamic transmission
The intersection of folklore and communication moves research away from just looking at the internal structure of traditional texts. Instead, it prioritizes the active process of how these

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traditions are passed between people. This shift emphasizes the interactive nature of folklore, focusing on how meaning is created and modified during the actual exchange rather than just examining a static narrative.

292. (A) Gestures, intonations, and immediate audience feedback
In the storytelling study, researchers examined the non-verbal and interactive elements of the performance rather than the story's plot. They analyzed how the speaker used physical movements and vocal changes to engage the listeners. This approach treats the tradition as a communicative event where the reactions and cues from the audience are integral to the overall experience and meaning.

293. (D) Real-time co-creation based on non-verbal cues
Meaning in a traditional storytelling performance is generated in the moment through the interaction between the speaker and the listeners. The storyteller adjusts the narrative based on the audience's reactions, making the performance a collaborative effort. This real-time co-creation highlights that the significance of a tradition is not fixed but is negotiated during its transmission in a social setting.

294. (B) A specialized mode of social interaction
When viewed through the lens of communication, traditional material is fundamentally seen as a way for people to interact with one another. It is a specialized form of social exchange that relies on specific contexts and shared understandings. This perspective emphasizes that folklore is a living process sustained through the continuous and interpersonal connections that occur within a community's social structure.

295. (C) Performance context, speakers, and circumstances
The approach focusing on folklore as communication argues that who is involved and where the event takes place are as important as the story itself. The social environment, the identity of the participants, and the specific situation all shape how the tradition is received and understood. Recognizing these contextual elements is essential for a complete understanding of how expressive culture functions.

296. (D) Digital adaptation and transformation of traditions
The study of folklore and new media looks at how traditional patterns of expression are changed and transmitted in online environments. This involves analyzing how digital platforms provide new ways for traditions to evolve and reach different audiences. The research focuses on the adaptation of traditional behaviors to the unique infrastructure of modern technology, including social media and various internet forums.

297. (A) Through asynchronous digital text and viral sharing mechanisms
In the digital age, urban legends often spread through online posts and images rather than face-to-face conversation. These narratives move through asynchronous communication, where users interact at different times across various platforms. Viral mechanisms allow the stories to reach vast audiences quickly, demonstrating how new media infrastructure alters the speed and reach of traditional modes of transmission.

298. (B) Anonymous authorship to modify and remix narratives
Digital environments allow for a high degree of anonymity, which encourages users to change and build upon existing narratives. This collective authorship means that traditional stories are constantly being remixed to fit various subcultures and contexts. The ease with which digital content can be modified facilitates the continuous variation that is a hallmark of folklore, even in a technologically mediated space.

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299. (B) Variation, informal sharing, and communal ownership
While the medium of transmission has changed, the underlying principles of folklore remain the same in digital spaces. Traditions still rely on constant variation, the informal sharing of information between individuals, and a sense of collective ownership over the material. These core mechanics ensure that expressive culture continues to function as folklore, despite the shift from oral to digital formats.

300. (A) Expanding boundaries to capture vernacular expression

The digital recontextualization of traditions requires researchers to update their methods to study expressions that are global and often short-lived. Scholars must look beyond physical locations to capture how modern vernacular culture flows across the internet. This forces the academic field to broaden its scope and develop new ways to analyze the complex, mediated interactions that characterize contemporary traditional life.

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perceived global elites
(C) It frequently relies on nationalist rhetoric
(D) It appeals to the 'ordinary masses'

19. Given below are two statements:
Statement I: Homogenization theory suggests that globalization leads to a uniform global culture.
Statement II: Heterogeneity theory argues that globalization produces new, diverse cultural forms.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

20. What is a primary cause of the hybridization of folk genres in the 21st century?
(A) Strict isolation policies
(B) Banning of global travel
(C) Eradication of all local languages
(D) Digital media and cross-cultural interaction

21. If an activist uses a traditional folk song to protest against a multinational corporation's land acquisition, this is an application of:
(A) Bio-politics of aging
(B) Global cultural imperialism
(C) Protest movement leveraging folklore
(D) Pure classical tradition

22. What does the term 'Bio-politics', introduced by Michel Foucault, primarily refer to?
(A) The biological study of musicians and folk singers
(B) Intersection of biology and politics to control populations
(C) The ecological study of tourism in protected areas
(D) The historical study of ancient biological fossils

23. Which option constitutes the MOST APPROPRIATE definition of 'Identity' in the globalized era?
(A) A static and unchanging historical fact determined by geography
(B) A purely genetic inheritance entirely uninfluenced by society
(C) A strictly legal designation provided by multinational agencies
(D) A fluid, social concept negotiated through global interactions

24. Identify the INCORRECT statement regarding the challenges to native cultures today.
(A) They are entirely immune to economic changes.
(B) They face pressure from mass media globalization.
(C) They risk commodification due to cultural tourism.
(D) They often struggle to maintain language transmission among youth.

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25. A community organizes a folk dance festival that protests against environmental degradation by combining traditional masks with modern political slogans. This case primarily represents:
(A) Cultural homogenization
(B) Strict orthodoxy
(C) A neo-folk protest movement
(D) Anti-tourism

26. Which theorist is widely known for discussing the 'Incredulity toward metanarratives' in postmodernism?
(A) Jean-François Lyotard
(B) Jean Baudrillard
(C) Anthony Giddens
(D) Ulrich Beck

27. Consider the following elements:
I. Deconstruction
II. Pastiche
III. Universal truths
IV. Fragmentation
Which of the above are core elements of post-modernism?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

28. Using global hip-hop beats mixed with traditional Indian folk lyrics to create a new music genre is a practical application of:

(A) I, II, III and IV
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

9. Given below are two statements:
Statement I: Post-modernism rejects the idea of objective truth and universal progress.
Statement II: Post-modernism relies heavily on absolute structures and rigid traditionalism.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

10. Arrange the following conceptual paradigms in their standard chronological emergence in cultural studies:
I. Traditionalism
II. Modernity
III. Post-modernity
IV. Globalisation (as a late 20th-century dominant discourse)
(A) I, II, IV, III
(B) I, II, III, IV
(C) II, I, III, IV
(D) I, III, II, IV

11. Which term best defines the adaptation of global and international products into the local contexts they are used and sold in?
(A) Imperialism
(B) Assimilation
(C) Isolationism
(D) Glocalization

12. Which of the following is a CORRECT pair regarding globalization concepts?
(A) Homogenization – The promotion of global cultural uniformity
(B) Hybridization – The blending of diverse cultural elements
(C) Heterogeneity – The persistence of distinct cultural variety
(D) Bio-politics – The regulation of free trade market agreements

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13. Which of the following best describes the core premise of 'Cultural Tourism'?
(A) Traveling for purely commercial and corporate business ventures
(B) Traveling for the purpose of erasing native cultural traditions
(C) Traveling to experience the arts, heritage, and character of a place
(D) Traveling to explore modern urbanized and industrial city centers

14. A local indigenous group begins performing a sacred ritual specifically for paying tourists, altering the timing and length to suit tour bus schedules. This case illustrates:
(A) Cultural preservation
(B) Cultural isolation
(C) Radical populism
(D) Staged authenticity

15. The concept of "Time-Space Compression," heavily relevant to globalization, was popularized by:
(A) David Harvey
(B) Karl Marx
(C) Max Weber
(D) Claude Lévi-Strauss

16. Which of the following is NOT a typical characteristic of post-modern cultural discourse?
(A) Pastiche
(B) Absolute objective certainty
(C) Irony
(D) Bricolage

17. Identify the CORRECT statement regarding Neo-folk formations.
(A) They are identical to ancient traditions without any changes
(B) They emerge as modern reinterpretations of traditional folk elements
(C) They advocate for the total rejection of all forms of traditional folklore
(D) They are top-down products exclusively created by state governments

18. Identify the INCORRECT statement about populism in the context of globalization.
(A) It always promotes open borders and unhindered free trade
(B) It often emerges as a reaction against

(A) Scapes (Ethnoscapes, Mediascapes) - Roland Barthes
(B) Structuration - Michel Foucault
(C) Hyperreality - Jean Baudrillard
(D) Communicative Action - Jacques Derrida

38. Which is the MOST APPROPRIATE outcome of the "Glocal vs Global" debate?
(A) The global completely destroys the glocal.
(B) The global and local interact, creating new glocal realities.
(C) The local completely rejects the global.
(D) Neither exists in modern society.

39. A government institutes policies that regulate the birth rates and health of its population based on economic needs. This case relates directly to:
(A) Cultural Hybridity
(B) Neo-folk formation
(C) Glocalization
(D) Bio-politics

40. The term 'McDonaldization of Society' was coined by:
(A) George Ritzer
(B) Zygmunt Bauman
(C) Ulrich Beck
(D) Pierre Bourdieu

41. Which of the following is NOT a recognized dimension of Appadurai's global cultural flows?
(A) Ethnoscapes
(B) Technoscapes
(C) Stratoscapes
(D) Ideoscapes

42. Identify the CORRECT statement regarding the changing domains of folklore.
(A) The internet has created new digital domains for folklore transmission.
(B) Folklore is restricted only to oral transmission in villages.
(C) Folklore genres are immune to globalization.
(D) Urban areas do not produce folklore.

43. Identify the INCORRECT statement about Neo-Folk Formations.
(A) They adapt traditional folk forms to modern contexts.
(B) They often reflect contemporary socio-political issues.
(C) They utilize modern instruments and technologies.
(D) They are static and unchanging.

44. Given below are two statements:
Statement I: Globalization has led to a single, homogeneous world culture without any local variations.
Statement II: Hybridization implies the mixing of elements to create something new.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

45. What is a significant cause of the rise of populism in the 21st century?
(A) Complete satisfaction with global elites
(B) The total eradication of modern media
(C) Economic anxieties and loss of identity due to globalization
(D) Universal basic income

46. Applying the concept of 'Homogenization' to language implies:
(A) The flourishing of thousands of local dialects
(B) The creation of new hybrid languages
(C) The banning of international languages
(D) The dominance of a few global languages over local ones

47. Define 'Syncretism' in the context of global culture.
(A) The amalgamation of different religions, cultures, or schools of thought.
(B) The violent suppression of minor cultures.
(C) The absolute separation of local and global cultures.
(D) The standardization of global products.

48. What is the BEST description of postmodern folklore?
(A) Strictly tied to medieval times
(B) Characterized by pastiche, self-reflexivity, and digital transmission

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(A) Cultural homogenization
(B) Hybridization
(C) Isolationism
(D) Bio-politics

29. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Glocalization prevents the complete homogenization of world cultures.
Reason (R): Glocalization adapts global elements to fit local contexts and traditions.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

30. Which of the following is an effect of mass media on traditional folklore?
(A) Folklore becomes entirely extinct.
(B) Media prevents any change in folklore genres.
(C) Media strictly reinforces authentic original performances.
(D) Folklore undergoes changing dimensions and reaches broader audiences.

31. Match List I with List II:
List I: (Term)
P. Modernity
Q. Globalisation
R. Populism
S. Hybridity
List II: (Definition)
1. Blending of different cultural forms
2. Appeal to ordinary people against elites
3. Worldwide interconnectedness
4. Rise of rationalization and industrialization
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

32. Which of the following is an INCORRECT pair?
(A) Global Village - Marshall McLuhan
(B) McDonaldization - Arjun Appadurai
(C) Bio-politics - Michel Foucault
(D) Time-Space Compression - David Harvey

33. Consider the following statements about cultural tourism:
I. It can lead to the revival of lost folk arts.
II. It may cause 'staged authenticity'.
III. It completely stops globalization.
IV. It generates economic income for local communities.
V. It turns sacred rituals into commodities.
Which of the above are valid consequences of cultural tourism?
(A) I, II, III and IV
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

34. Given below are two statements:
Statement I: The ideologues of globalization argue that it brings universal economic prosperity.
Statement II: Critics of globalization argue that it exacerbates inequality and threatens local cultures.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

35. Which of the following is NOT an exception to the homogenization thesis?
(A) Glocalization
(B) Hybridization
(C) Cultural imperialism
(D) Creolization

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36. How is 'Cultural Tourism' defined in academic discourse?
(A) Tourism focused strictly on beaches and resorts.
(B) Tourism aimed at destroying native environments.
(C) Tourism that forbids interaction with locals.
(D) Tourism motivated by interest in the historical, artistic, and scientific offerings of a community.

37. Identify the CORRECT pair.

58. Consider the following aspects of changing dimensions of Folk Performances:
I. Shift from participatory to presentational
II. Incorporation of electric instruments
III. Elimination of all audience
IV. Shortening of performance duration for tourism
V. Use of digital media for broadcasting
Which of the above are correct?
(A) I, II, III and IV
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

59. Given below are two statements:
Statement I: The concept of a 'Global Village' implies that electronic media has compressed time and space.
Statement II: The 'Global Village' theory argues that all individuals now live in identical rural settings.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

60. Arrange the following technological shifts in chronological order of their impact on folklore dissemination:
I. Oral transmission
II. Print media (broadsides, chapbooks)
III. Electronic broadcasting (Radio/TV)
IV. Digital platforms (Social Media)
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

61. What does the term 'Bricolage' mean in cultural studies?
(A) Strict adherence to classical rules
(B) The destruction of old buildings
(C) Construction from a diverse range of available things
(D) The systematic documentation of myths

62. Identify the CORRECT pair.
(A) Cultural Tourism - Authentic isolation
(B) Bio-politics - Free speech
(C) Homogenization - Diversity
(D) Hybridization - Creolization

63. Which statement BEST encapsulates the discourse on Post-Modernity?
(A) It celebrates diversity, fragmentation, and subjective truths.
(B) It provides a single unifying theory for all cultural phenomena.
(C) It aims to return society to pre-industrial conditions.
(D) It rejects all forms of art and literature.

64. A folk singer uses an ancient ballad tune but replaces the lyrics to address modern climate change issues. This is a case of:
(A) Strict orthodox preservation
(B) Neo-folk protest movement
(C) Cultural homogenization
(D) Economic globalization

65. The term 'Creolization' in global culture theories primarily refers to:
(A) The strict separation of races
(B) The mixing of cultural elements to form a new culture
(C) The dominance of a single language
(D) The end of cultural exchange

66. Which of the following is an EXCEPTION to the characteristics of globalization?
(A) Complete preservation of uncontacted traditions
(B) Increased global trade
(C) Enhanced communication networks
(D) Transnational cultural flows

67. Identify the CORRECT statement regarding Homogeneity vs. Heterogeneity.
(A) Homogeneity supports diversity, while Heterogeneity supports sameness.
(B) Both concepts mean exactly the same thing.
(C) Homogeneity predicts uniformity, while Heterogeneity predicts diversification.
(D) Neither concept is relevant to globalization.

68. Identify the INCORRECT statement about global cultural flows.

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(C) Entirely devoid of human interaction
(D) Unchanging and strictly ritualistic

49. Identify the INCORRECT statement regarding the challenges to native cultures today.
(A) They are entirely immune to economic changes.
(B) They face pressure from mass media globalization.
(C) They risk commodification due to cultural tourism.
(D) They often struggle to maintain language transmission among youth.

50. A traditional craft is mass-produced in a foreign country and sold back to tourists in the native country as a 'traditional souvenir'. This represents:
(A) Commodification and cultural appropriation
(B) Cultural revival
(C) Neo-folk formation
(D) Pure traditionalism

51. The book "The Condition of Postmodernity" was written by:
(A) Jean Baudrillard
(B) Fredric Jameson
(C) David Harvey
(D) Terry Eagleton

52. Consider the following regarding the ideologues of globalization:
I. Thomas Friedman promoted the idea that the "world is flat."
II. Francis Fukuyama spoke of the "End of History."
III. They generally view globalization as a destructive force.
IV. They champion free-market capitalism.
Which of the above are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

53. Analyzing folklore through the lens of 'Bio-politics' involves looking at:
(A) How traditional diets are organically grown
(B) The musical rhythm of biological heartbeats
(C) How state power regulates physical bodies and folk populations
(D) The biodiversity of forests where folk tales are told

54. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Populism often uses folk symbols and traditional myths.
Reason (R): These symbols evoke a sense of shared identity and nostalgia against perceived foreign global threats.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

55. The effect of 'Cultural Imperialism' is primarily:
(A) The equal exchange of ideas between two cultures
(B) The sudden disappearance of all technological progress
(C) The isolation of a country from global trade
(D) The dominance of one nation's culture over others via media influence

56. Match List I with List II:
List I: (Concepts)
P. Modernity
Q. Post-modernity
R. Glocalization
S. Homogenization
List II: (Key Features)
1. Making everything globally uniform
2. Belief in linear progress and reason
3. Adapting global products locally
4. Skepticism towards grand narratives
(A) P-2, Q-4, R-3, S-1
(B) P-4, Q-2, R-1, S-3
(C) P-1, Q-3, R-2, S-4
(D) P-3, Q-1, R-4, S-2

57. Which is an INCORRECT pair regarding concepts of identity?
(A) Fluid Identity - Constantly changing
(B) Essentialist Identity - Fixed and biologically determined
(C) Hybrid Identity - Completely pure and unmixed
(D) Glocal Identity - Bridging local and global

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CHAPTER 08
Folklore and Globalisation

1. Who among the following is primarily associated with the concept of the 'Global Village'?
(A) Roland Barthes
(B) Marshall McLuhan
(C) Michel Foucault
(D) Jacques Derrida

2. Consider the following statements regarding Global Culture:
I. It promotes standardisation of consumer goods.
II. It entirely eliminates local traditions.
III. It facilitates transnational communication.
IV. It relies heavily on digital media.
Which of the above statements are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II, III and IV

3. When a traditional folk tale is rewritten to include modern technological devices for a contemporary urban audience, this process best demonstrates:
(A) Cultural stagnation
(B) Time-space compression
(C) Hybridity
(D) Complete assimilation

4. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Globalisation often leads to the commodification of indigenous folklore.
Reason (R): Capitalist markets seek to transform cultural practices into profitable products for mass consumption.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

5. What is the primary socio-cultural effect of rapid industrialization on traditional agrarian folk communities?
(A) Systematic reinforcement of orthodox religious rituals
(B) Complete and total isolation from all global markets
(C) Fragmentation of traditional community structures
(D) Immediate elimination of all forms of monetary exchange

6. Match List I with List II:
List I: (Theorist)
P. George Ritzer
Q. Roland Robertson
R. Michel Foucault
S. Jean-François Lyotard
List II: (Concept)
1. Glocalization
2. McDonaldization
3. Incredulity toward metanarratives
4. Bio-politics
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

7. Which of the following is an INCORRECT pair regarding cultural theories?
(A) Modernity - Rationalization
(B) Globalisation - Interconnectedness
(C) Populism - Anti-establishment
(D) Post-modernity - Grand narratives

8. Consider the following impacts of globalisation on local cultures:
I. Increased cultural exchange
II. Emergence of glocal identities
III. Complete eradication of native languages
IV. Hybridization of musical forms
V. Rise of cultural tourism
Which of the above statements are true?

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(A) They are multi-directional.
(B) They include the flow of technology.
(C) They influence local identities.
(D) They only move from the West to the East.

69. Given below are two statements:
Statement I: Ideologues of globalization believe it brings a borderless, prosperous world.
Statement II: Bio-politics is concerned with managing human life, bodies, and populations at a state level.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

70. What is a direct cause of the emergence of 'Glocal' identities?
(A) Complete cultural isolation
(B) Intersection of global media and local daily practices
(C) The banning of international trade
(D) Strict adherence to ancient texts

71. The application of Appadurai's 'Mediascapes' is best seen in:
(A) The migration of workers across borders
(B) The transfer of capital in global markets
(C) The movement of mechanical technologies
(D) The spread of films shaping local imaginations

72. Define 'Populism' in the context of global discourse.
(A) A political approach appealing to ordinary people against elites.
(B) A system where only the wealthy are allowed to vote.
(C) The cultural movement that rejects all modern technology.
(D) A theoretical model for international banking.

73. Which is the MOST APPROPRIATE example of cultural hybridization?
(A) Eating a traditional pizza in Italy
(B) Refusing to eat foreign foods
(C) A fast-food chain in India offering local menu items
(D) Speaking only one's native language

74. Identify the INCORRECT statement about cultural identity in the global era.
(A) It is immune to the effects of the internet.
(B) It is often seen as a continuous process of negotiation.
(C) It can be multiple and overlapping.
(D) It is influenced by both local heritage and global trends.

75. Indigenous knowledge systems being patented by multinational pharmaceutical companies without benefit-sharing is an example of a challenge related to:
(A) Cultural Tourism
(B) Glocalization
(C) Neo-folk formations
(D) Bio-piracy and Bio-politics

76. Who authored the influential book 'The Consequences of Modernity'?
(A) Michel Foucault
(B) Anthony Giddens
(C) Pierre Bourdieu
(D) Jacques Lacan

77. Consider the following characteristics:
I. Charismatic leadership
II. Anti-elitism
III. Promotion of hyper-globalization
IV. Appeal to the 'pure people'
Which of the above are characteristics of Populism?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

78. When local artisans use e-commerce platforms to sell traditional crafts to global buyers, this is a concept application of:
(A) Cultural Isolation
(B) Post-modern fragmentation
(C) Bio-political control
(D) Digital Globalization

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(B) High levels of literacy.
(C) Better access to healthcare.
(D) The promotion of glocal cuisines.

99. Identify the INCORRECT statement regarding cultural hybridization.
(A) It creates new mixed forms of culture.
(B) It involves borrowing and adapting.
(C) It results in absolute cultural purity.
(D) It is accelerated by global media.

100. When traditional folk healers are integrated into a modern state healthcare system to manage local public health, this is a practical case of combining folklore with:
(A) Pure modernism
(B) Cultural isolation
(C) McDonaldization
(D) Bio-politics

101. The theory of 'Structuration', relevant to understanding how social systems are formed by human agents, was proposed by:
(A) Michel Foucault
(B) Karl Marx
(C) Anthony Giddens
(D) Claude Lévi-Strauss

102. Consider the following dimensions of globalization:
I. Economic
II. Political
III. Cultural
IV. Ecological
Which of these influence socio-cultural life?
(A) I and III only
(B) I, II and III
(C) III and IV only
(D) I, II, III and IV

103. The concept of 'Liquid Modernity', describing a society where conditions change before habits can solidify, is associated with:
(A) David Harvey
(B) Arjun Appadurai
(C) Roland Barthes
(D) Zygmunt Bauman

104. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Homogeneity in global culture is absolute and inescapable.
Reason (R): Local cultures always passively accept global products without any modification.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) Both A and R are false.

105. What is the effect of global digital networks on the changing dimensions of folklore genres?
(A) Folklore becomes entirely static.
(B) Complete destruction of all oral traditions.
(C) Creation of digital lore like memes.
(D) Restriction of folklore to elite academics.

106. Match List I with List II:
List I: (Phenomenon)
P. Cultural Hybridization
Q. Neo-Folk Formation
R. Cultural Tourism
S. Bio-politics
List II: (Example)
1. A state mandating genetic testing for citizens
2. Visiting a tribal village to observe rituals
3. A modern band playing traditional instruments
4. Spanglish (Mixing Spanish and English)
(A) P-4, Q-3, R-2, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-1, R-4, S-3

107. Which of the following is an INCORRECT pair regarding globalization?
(A) World-Systems Theory - Immanuel Wallerstein
(B) Network Society - Manuel Castells
(C) End of History - Francis Fukuyama
(D) Clash of Civilizations - Karl Marx

108. Consider the following statements about Populism:
I. It divides society into 'the pure people' and 'the corrupt elite'.
II. It always leans left politically.
III. It often uses folk rhetoric.
IV. It emerged as a strong force in the 21st

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(B) Essentialism - Core of post-modern identity
(C) Absolute Truth - Post-modern epistemological goal
(D) Pastiche - Imitation celebrating the original

88. Which is the MOST APPROPRIATE reason for the rise of Neo-Folk Formations?
(A) Expressing contemporary realities using cultural roots
(B) Government bans on classical arts
(C) The sudden loss of all modern instruments
(D) The desire to completely erase the past

89. A community uses traditional storytelling formats to educate people about COVID-19 vaccination. This case primarily illustrates:
(A) Cultural stagnation
(B) The end of modern medicine
(C) Folk genres for public health bio-politics
(D) The destructive nature of globalization

90. The concept of 'Simulacra' and 'Simulation' was introduced by:
(A) Jean Baudrillard
(B) Zygmunt Bauman
(C) David Harvey
(D) Stuart Hall

91. Which of the following is an EXCEPTION to the impacts of Globalization on socio-cultural life?
(A) Increased migration
(B) Spread of global consumer culture
(C) Formation of diasporic identities
(D) Strengthening of isolated indigenous societies

92. Identify the CORRECT statement about 'Identity' in the context of globalization.
(A) It becomes strictly singular and immovable.
(B) It often becomes a site of contestation.
(C) It is determined solely by one's genetic makeup.
(D) It loses all connection to geographical location.

93. Identify the INCORRECT statement about Protest Movements using folklore.
(A) They use folklore because it resonates emotionally with the masses.
(B) Folk songs often serve as anthems of resistance.
(C) They avoid folklore as it is seen as backward.
(D) Street theatre (Nukkad Natak) is a common medium.

94. Given below are two statements:
Statement I: Bio-politics only deals with ecological conservation.
Statement II: Michel Foucault used bio-politics to explain how modern states regulate populations through public health, demography, and bodily control.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

95. The cause of 'Staged Authenticity' in cultural tourism is:
(A) Demand for genuine experience and economic benefit.
(B) The government's desire to hide cultural practices.
(C) The total absence of tourists.
(D) The locals' refusal to interact with outsiders.

96. Applying the concept of 'Glocal', a multinational corporation in India might:
(A) Refuse to hire Indian workers
(B) Use local motifs and languages in advertising
(C) Ban the use of Indian languages in its stores
(D) Only sell products exactly as they are in the USA

97. What is the definition of 'Cultural Appropriation'?
(A) The respectful exchange of cultural elements between equals.
(B) Adoption of customs by a dominant society.
(C) The financial funding of native arts by the government.
(D) The academic study of folk traditions.

98. Which of the following BEST represents a challenge to native cultures today?
(A) Loss of languages due to global lingua francas.

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(D) Cultural Tourism - Banning outsiders from visiting

138. Which is the BEST description of 'Challenges to Native Cultures' in the context of bio-politics?
(A) State policies favoring Western biomedicine.
(B) The increase of traditional medicine use.
(C) The government funding of folk healers.
(D) The lack of any medical care.

139. A local government changes the authentic narrative of a folk legend to make it more appealing and less controversial to international tourists. This is a case of:
(A) Authentic cultural preservation
(B) Bio-political empowerment
(C) Protest movement
(D) Staged authenticity and commodification

140. Who introduced the idea of the "End of History" following the Cold War, proposing that liberal democracy and free-market capitalism are the final forms of human government?
(A) Samuel Huntington
(B) Francis Fukuyama
(C) Immanuel Wallerstein
(D) Edward Said

141. Which of the following is an EXCEPTION to the forms of hybridity?
(A) Creolization
(B) Syncretism
(C) Pure Orthodoxy
(D) Bricolage

142. Identify the CORRECT statement about 'Identity' in post-modernity.
(A) It is considered fixed from birth.
(B) It is entirely determined by the state.
(C) It rejects any influence of language.
(D) It is fragmented, multiple, and performative.

143. Identify the INCORRECT statement about Glocalization.
(A) It proves globalization is only one-way homogenization.
(B) It involves tailoring global products to local tastes.
(C) It is a strategy used by multinational corporations.
(D) McDonald's serving the McAloo Tikki in India is an example.

144. Given below are two statements:
Statement I: The concept of Homogeneity implies the world is becoming culturally uniform, often Westernized.
Statement II: The concept of Heterogeneity implies that local cultures creatively adapt global influences, resulting in diversity.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

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145. The cause of the changing domains of folk performances from village squares to digital platforms is primarily:
(A) Government bans on public gatherings.
(B) Penetration of internet into rural areas.
(C) The complete loss of all traditional knowledge.
(D) A return to orthodox modernism.

146. A scholar studies how local Indian weavers use global fashion trends to modify their traditional designs to increase sales. The scholar is applying the concept of:
(A) Glocalization
(B) Cultural stagnation
(C) Bio-politics
(D) Pure populism

147. Define 'Cultural Relativism'.
(A) Judging another culture by one's own standards.
(B) The belief that one global culture should dominate all others.
(C) Understanding beliefs based on their own culture.
(D) The absolute rejection of all cultural norms.

148. Which is the MOST APPROPRIATE explanation of the term 'Commodification of Folklore'?
(A) The free sharing of folk tales among villagers.
(B) The academic documentation of folklore.

century.
V. It promotes hyper-intellectualism over common sense.
Which of the above statements are TRUE?
(A) I, III and IV
(B) I, II and V
(C) II, III and IV
(D) I, IV and V

109. Given below are two statements:
Statement I: The ideologues of globalization primarily view it as a process that enhances human freedom and economic wealth.
Statement II: Post-colonial theorists argue globalization is a continuation of Western imperialism.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

110. Arrange the following forms of cultural interaction in chronological order of their historical emergence:
I. Colonial cultural imposition
II. Silk Road cultural exchange
III. Digital global homogenization
IV. Post-colonial cultural nationalism
(A) II, I, IV, III
(B) I, II, III, IV
(C) II, I, III, IV
(D) I, III, II, IV

111. What is the defining characteristic of a 'Protest Movement'?
(A) Efforts by a group to bring about or resist change.
(B) Maintaining the current political status quo.
(C) The celebration of government policies without question.
(D) Silent acceptance of cultural erosion.

112. Identify the CORRECT pair regarding modern cultural phenomena.
(A) Homogenization - Reviving ancient lost languages
(B) Glocalization - Local pop music on global networks
(C) Hybridization - Banning all foreign movies
(D) Bio-politics - Free trade agreements

113. Which of the following is the BEST example of 'Challenges to Native Cultures' due to globalization?
(A) Increased global awareness of indigenous rights.
(B) Youth migrating and abandoning mother tongues.
(C) The translation of native literature into global languages.
(D) Better technological infrastructure in villages.

114. A local festival that once marked the agricultural harvest is now scheduled to coincide with international cruise ship arrivals. This case primarily highlights:
(A) Impact of tourism on folklore domains.
(B) Pure post-modernist pastiche.
(C) Bio-political resistance.
(D) The total disappearance of the festival.

115. Who is famously associated with the concept of "Scapes" (Ethnoscapes, Technoscapes, etc.) to explain global cultural flows?
(A) Homi K. Bhabha
(B) Edward Said
(C) Arjun Appadurai
(D) Gayatri Spivak

116. Which of the following is an EXCEPTION to the typical features of Folk Performances?
(A) Community participation
(B) Oral transmission
(C) Dynamic and adaptable nature
(D) Strict copyright and corporate ownership

117. Identify the CORRECT statement regarding the 'Discourse on Modernity'.
(A) It values superstition over reason.
(B) It rejects industrialization entirely.
(C) It emphasizes science, progress, and rationality.
(D) It is identical to post-modernism.

118. Identify the INCORRECT statement about Neo-Folk Formations.

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(A) They represent a synthesis of old and new.
(B) They are disconnected from traditional roots.
(C) They are often used by youth to reconnect with heritage.
(D) They can incorporate digital media.

119. Given below are two statements:
Statement I: Globalisation implies a completely deterritorialized world where local borders have no meaning.
Statement II: Glocalism acknowledges that global forces are always adapted to local conditions.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

120. A primary cause of the emergence of 'Hybridization' in folklore is:
(A) Cultural contact and blending of elements.
(B) Strict border closures.
(C) The lack of any communication technology.
(D) Rigid government mandates against mixing.

121. Applying the concept of 'Homogenization', one would expect to see:
(A) Distinct local coffee shops in every city
(B) A resurgence of traditional tea ceremonies
(C) Same coffee chains on global streets
(D) The ban of coffee worldwide

122. Define 'Identity Politics' in a globalized world.
(A) Positions based on specific social group interests.
(B) The politics of ignoring all cultural differences.
(C) The complete standardization of political parties globally.
(D) Voting based purely on economic algorithms.

123. Which option constitutes the MOST APPROPRIATE view of 'Culture' in postmodern theory?
(A) Culture is a static, museum-like entity.
(B) Culture is biologically determined.
(C) Culture is purely an economic byproduct.
(D) Culture is fragmented and fluidly reconstructed.

124. Identify the INCORRECT statement about Bio-politics.
(A) It focuses on population control mechanisms.
(B) It involves public health policies.
(C) It was coined by Marshall McLuhan.
(D) It examines the relationship between power and the physical body.

125. A group of indigenous people protests against a mining corporation using their ancestral songs, which have been remixed with hip-hop beats to appeal to a global audience. This case exemplifies:
(A) Pure cultural homogenization
(B) Strict traditional isolation
(C) Neo-folk protest and hybridization
(D) The failure of glocalization

126. The term 'Cultural Imperialism' is often associated with the critique of:
(A) Glocalization
(B) Heterogeneity
(C) Cultural relativism
(D) Media conglomerates and Americanization

127. Consider the following statements about Post-Modernity:
I. It is skeptical of grand narratives.
II. It embraces fragmentation and pastiche.
III. It believes in inevitable historical progress.
IV. It questions the absolute authority of science.
Which of the above are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

128. An indigenous craft is completely replaced by cheap plastic imitations mass-produced abroad. This is a concept application of:
(A) Cultural enrichment
(B) Commodification and cultural erosion
(C) Bio-politics

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(D) Syncretism

129. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The domains of folklore are expanding into digital spaces.
Reason (R): The internet acts as a new medium for the transmission, creation, and mutation of folk culture.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

130. The effect of 'McDonaldization' on cultural life includes:
(A) Efficiency, predictability, and control.
(B) Extreme diversity and unpredictability.
(C) Revival of slow, traditional cooking.
(D) Decrease in global corporate power.

131. Match List I with List II:
List I: (Term)
P. Modernity
Q. Globalisation
R. Post-modernity
S. Populism
List II: (Core Idea)
1. Deconstruction of truth
2. Anti-elite rhetoric
3. Belief in universal reason
4. Compression of the world
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

132. Which of the following is an INCORRECT pair?
(A) Glocal - Local adaptation of global
(B) Hybridization - Mixing of cultures
(C) Heterogeneity - Cultural variety
(D) Homogeneity - Endless cultural diversity

133. Consider the following impacts of Cultural Tourism:
I. Economic revitalization
II. Cultural commodification
III. Preservation of heritage sites
IV. Loss of sacred meaning in rituals
V. Complete elimination of local languages
Which of the above are common valid impacts?
(A) I, II, III and IV
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

134. Given below are two statements:
Statement I: The ideologues of globalization often argue that it is an unstoppable and universally beneficial economic force.
Statement II: Populist leaders often argue that globalization benefits elites at the expense of ordinary citizens.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

135. Arrange the following intellectual movements in chronological order:
I. Enlightenment (Early Modernity)
II. High Modernism
III. Post-Modernism
IV. Global Digital Network Society
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

136. Define 'Neo-Folk'.
(A) Revival of traditions via modern influences.
(B) A purely classical form of music untouched for centuries.
(C) The scientific study of plant biology.
(D) The legal framework for global trade.

137. Identify the CORRECT pair regarding globalization effects.
(A) Deterritorialization - Strengthening of physical borders
(B) Cultural Imperialism - Equal exchange of cultures
(C) Hybridity - Fusion of local and global elements

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79. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The changing dimensions of folk performances often involve commercialization.
Reason (R): Cultural tourism creates a demand for folk arts as consumable entertainment.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

80. The cause-and-effect relationship between global media exposure and native cultures often results in:
(A) Immediate cultural purity
(B) Cultural hybridization or homogenization
(C) Economic isolation
(D) The cessation of all technological advancements

81. Match List I with List II:
List I: (Term)
P. Ideoscapes
Q. Technoscapes
R. Financescapes
S. Ethnoscapes
List II: (Description)
1. Flow of capital and money
2. Flow of political ideas and ideologies
3. Movement of people (tourists, immigrants)
4. Flow of machinery and software
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

82. Which of the following is an INCORRECT pair?
(A) Protest Movements - Status quo maintenance
(B) Cultural Tourism - Heritage preservation
(C) Hybridization - Mixing cultures
(D) Bio-politics - Control over bodies

83. Consider these aspects of Neo-Folk Formations:
I. They can be urban-based.
II. They address modern social issues.
III. They always use original ancient dialects.
IV. They merge old motifs with new aesthetics.
V. They are restricted to rural populations.
Which of the above are TRUE?
(A) I, II and IV
(B) I, III and V
(C) II, III and IV
(D) I, IV and V

84. Given below are two statements:
Statement I: The discourse on Modernity heavily emphasizes rationality, science, and objective truth.
Statement II: The discourse on Post-Modernity challenges the concept of objective truth and celebrates relativity.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

85. Arrange the evolution of the concept of identity in cultural studies chronologically:
I. Pre-modern (identity based on fixed social hierarchy/religion)
II. Modern (identity based on nation-state and class)
III. Post-modern (identity as fluid, fragmented, and hybrid)
IV. Globalized digital (identity as virtual avatars and networked selves)
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

86. How is 'Heterogeneity' defined in the context of global culture theories?
(A) The process of making everything identical
(B) State of being diverse and varied in expressions
(C) The restriction of cultural practices to a single village
(D) The elimination of distinct local identities

87. Identify the CORRECT pair relating to post-modern concepts.
(A) Grand Narratives - Embraced by post-modernists

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(C) The secret preservation of sacred rites.
(D) Transforming traditional arts into market goods.

149. Identify the INCORRECT statement about Folk Performances today.
(A) They remain entirely unaffected by modern sound technology.
(B) They are often repackaged for stage and television.
(C) Their duration may be altered for commercial audiences.
(D) Performers may adapt their repertoire to appeal to tourists.

150. A traditional tribal dance is performed on a national television talent show, with added electronic music and Bollywood choreography. This represents a case of:
(A) Strict cultural preservation
(B) Hybridization and changing dimensions
(C) Bio-political resistance
(D) Complete cultural isolation

151. Which thinker is associated with the idea that globalization involves the interplay of five different "scapes"?
(A) Roland Robertson
(B) George Ritzer
(C) Zygmunt Bauman
(D) Arjun Appadurai

152. Consider the following regarding challenges to native cultures:
I. Loss of land and habitat
II. Assimilation policies by states
III. Commercial exploitation of indigenous knowledge
IV. Global enhancement of strictly traditional ecosystems
Which of the above are actual challenges?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

153. Using folklore to mobilize the masses against an oppressive state policy is a practical application of:
(A) Cultural tourism
(B) Cultural homogenization
(C) Neo-folk protest movements
(D) Bio-piracy

154. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Populist movements frequently invoke traditional folklore and nostalgia.
Reason (R): It helps them create a unified "pure people" narrative against perceived modern, globalized elites.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

155. The effect of Bio-politics on traditional folk healing practices is often:
(A) Unconditional government funding.
(B) The immediate global spread of folk medicine.
(C) No effect whatsoever.
(D) Marginalization in favor of state biomedicine.

156. Match List I with List II:
List I: (Book)
P. Modernity at Large
Q. The Condition of Postmodernity
R. The McDonaldization of Society
S. The Global City
List II: (Author)
1. Saskia Sassen
2. Arjun Appadurai
3. David Harvey
4. George Ritzer
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-4, Q-1, R-2, S-3

157. Which of the following is an INCORRECT pair?
(A) Simulacra - Jean Baudrillard
(B) Cultural Hegemony - Antonio Gramsci
(C) Bio-politics - Karl Marx
(D) Liquid Modernity - Zygmunt Bauman

158. Consider the following effects of the internet on folklore:

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I. Rapid global dissemination of local myths
II. Creation of digital folklore (e.g., memes)
III. Complete erasure of physical community gatherings
IV. Archiving and preservation of dying dialects
V. Impossibility of any cultural hybridization

Which of the above statements are true?
(A) I, II and IV
(B) I, III and V
(C) II, III and IV
(D) I, IV and V

159. Given below are two statements:
Statement I: The ideologues of globalization argue that cultural homogenization is a myth and that globalization actually promotes diversity.
Statement II: Critics of globalization argue that it inevitably leads to Americanization or Westernization of global culture.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

160. Arrange the following stages of a folk performance adapting to globalization chronologically:
I. Performed exclusively within the local village context
II. Discovered by early ethnographers/tourists
III. Staged and shortened for cultural tourism
IV. Digitized and remixed on global social media platforms
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

161. What does the term 'Pastiche' mean in postmodern discourse?
(A) A piece of art that violently mocks its subject.
(B) Artistic imitation celebrating a style or period.
(C) The destruction of all artistic history.
(D) The absolute refusal to borrow from the past.

162. Identify the CORRECT pair regarding protest movements.
(A) Neo-folk protest - Symbols for modern causes
(B) Bio-politics - Protest against traditional music
(C) Glocalization - Protest against all local culture
(D) Homogenization - Protest against global uniformity

163. Which statement represents the MOST APPROPRIATE understanding of 'Glocalization'?
(A) Global products wiping out local products entirely.
(B) Local cultures rejecting all global products.
(C) Adaptation of global ideas into local forms.
(D) The standardization of local cultures globally.

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164. A multinational seed company patents a drought-resistant crop variety that indigenous farmers developed over centuries through traditional farming. This is a case of:
(A) Glocalization
(B) Cultural tourism
(C) Neo-folk formation
(D) Bio-piracy and challenge to native cultures

165. The concept of 'Deterritorialization' in globalization theory refers to:
(A) The strengthening of national borders.
(B) The return of all immigrants to their home countries.
(C) Severing practices from their native places.
(D) The ban on international travel.

166. Which is an EXCEPTION to the typical characteristics of cultural homogenization?
(A) Spread of identical fast-food chains globally
(B) Rise of hyper-local niche dialects
(C) Dominance of English as a global language
(D) Uniform global fashion trends

167. Identify the CORRECT statement about 'Identity' in the context of postmodernity.
(A) It is solely defined by one's nation-state.

(B) It is unchangeable and biologically fixed.
(C) It has no connection to personal choices.
(D) It is a project to be created and recreated.

168. Identify the INCORRECT statement about theories of Global Culture.
(A) Some argue it leads to a single global village.
(B) Some argue it leads to a clash of civilizations.
(C) Some argue it leads to hybridization.
(D) All theorists agree globalization is purely positive.

169. Given below are two statements:
Statement I: The emergence of populism is entirely unrelated to economic globalization.
Statement II: Populist movements often leverage the economic insecurities caused by global free trade.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

170. A direct effect of cultural tourism on local folklore genres is:
(A) The 'museumization' of living cultures.
(B) The complete halt of all performances.
(C) The immediate ban of tourists.
(D) The loss of all foreign exchange.

171. Applying the concept of 'Hybridization' to modern identity formation implies that individuals:
(A) Must choose only one strict cultural identity.
(B) Have no cultural identity at all.
(C) Must reject local identity for the global one.
(D) Can possess multiple, overlapping identities.

172. Define 'Hyperreality' as proposed by Jean Baudrillard.
(A) A state of extreme physical exertion.
(B) Blurring of real and fiction with no distinction.
(C) The ultimate and absolute scientific truth.
(D) The historical reality of ancient times.

173. Which of the following is the BEST example of a changing domain of folklore?
(A) A folktale told around a village fire.
(B) A folktale that is entirely forgotten.
(C) A folktale adapted into a viral web series.
(D) A folktale restricted to academic textbooks.

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174. Identify the INCORRECT statement regarding 'Ideologues of Globalisation'.
(A) They often champion neoliberal economic policies.
(B) They believe globalization reduces global poverty.
(C) They view technological advancement as progress.
(D) They advocate for destroying all trade networks.

175. During a protest against deforestation, indigenous people form human chains while singing ancient forest-worship hymns. This case is primarily an example of:
(A) Protest movements using native folklore
(B) Bio-piracy
(C) Cultural homogenization
(D) McDonaldization

176. Which theorist argued that the globalizing world is defined by "liquid modernity"?
(A) David Harvey
(B) Zygmunt Bauman
(C) Michel Foucault
(D) Jean-François Lyotard

177. Consider the following statements about Bio-politics:
I. It involves the administration of life.
II. It is a concept deeply explored by Michel Foucault.
III. It only applies to non-human biological life.
IV. It examines how states manage births, deaths, and illnesses.
Which of the above are correct?
(A) I, II and III
(B) I, II and IV
(C) II, III and IV
(D) I, III and IV

178. Creating a modern art exhibition that uses traditional tribal motifs mixed with digital projection mapping is a concept application of:

(A) Cultural Hybridity
(B) Pure Traditionalism
(C) Cultural Imperialism
(D) Homogenization

179. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The changing dimensions of folklore genres often include a shift from oral to digital transmission.
Reason (R): Digital media platforms have become the dominant global infrastructure for communication.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

180. What is a common cause of the rise of Neo-Folk Formations among urban youth?
(A) A desire to completely forget the past.
(B) Government coercion forcing youth to learn folk arts.
(C) The lack of any other music genres.
(D) Search for authentic identity in a globalized world.

181. Match List I with List II:
List I: (Concept)
P. Discursive Formations (Bio-politics)
Q. Time-Space Compression
R. Global Village
S. Structuration
List II: (Key Thinker)
1. Marshall McLuhan
2. Anthony Giddens
3. Michel Foucault
4. David Harvey
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-1, Q-2, R-3, S-4
(D) P-2, Q-1, R-4, S-3

182. Which of the following is an INCORRECT pair?
(A) Glocalization – Roland Robertson
(B) Post-modernism – Grand Narratives validated
(C) McDonaldization – George Ritzer
(D) Liquid Modernity – Zygmunt Bauman

183. Consider these aspects of the Discourse on Modernity:
I. Emphasis on tradition over reason
II. Industrialization
III. Bureaucratization
IV. Belief in linear progress
V. Rejection of science
Which of the above statements are true?
(A) I, II and III
(B) II, III and IV
(C) III, IV and V
(D) I, IV and V

184. Given below are two statements:
Statement I: The concept of Homogeneity in globalization is often linked to the idea of 'Americanization'.
Statement II: Glocalization implies that local cultures are entirely wiped out by global products.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

185. Arrange the following conceptual developments in the study of cultural identity chronologically:
I. Identity as assigned by tribal/feudal birth
II. Identity as tied to the emerging Nation-State
III. Identity as a fluid, post-modern, global construct
IV. Identity as algorithmic data profiles in the digital era
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

186. What is the definition of 'Ethnoscapes' in Appadurai's theory?
(A) Shifting world of tourists, immigrants, and refugees.
(B) The global flow of capital.
(C) The distribution of electronic capabilities.

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(D) The flow of political ideologies.

187. Identify the CORRECT pair regarding globalization and culture.
(A) Hybridity - Maintaining absolute cultural purity
(B) Staged Authenticity - Genuine, unaltered rituals
(C) Neo-folk - Ancient folk unchanged
(D) Imperialism - Loss of culture to dominant ones

188. Which option is the MOST APPROPRIATE explanation for the 'Emergence of Populism' in recent decades?
(A) Complete satisfaction with global governance.
(B) Backlash against economic inequality and loss of identity.
(C) The desire to establish a global government.
(D) The absolute rejection of all folk traditions.

189. A state passes laws dictating which indigenous seeds can be planted, effectively controlling the agricultural practices of native farmers. This is an example of:
(A) Cultural Hybridization
(B) Post-modern pastiche
(C) Bio-politics and control over native cultures
(D) Pure cultural tourism

190. The concept of "Cultural Hegemony," which explains how a dominant class maintains control through cultural norms, was developed by:
(A) Karl Marx
(B) Max Weber
(C) Michel Foucault
(D) Antonio Gramsci

191. Which of the following is an EXCEPTION to the features of Post-Modernity?
(A) Strict adherence to classical aesthetic rules.
(B) Skepticism towards universal truths.
(C) Blurring of high and low culture.
(D) Pastiche and parody.

192. Identify the CORRECT statement regarding Neo-Folk Protest Movements.
(A) They rely entirely on violent insurrection.
(B) They use reinvented symbols for modern causes.
(C) They are exclusively supported by corporations.
(D) They reject all forms of traditional music.

193. Identify the INCORRECT statement about challenges to native cultures.
(A) Climate change often forces indigenous displacement.
(B) Globalization provides only benefits without challenges.
(C) Intellectual property rights often fail to protect knowledge.
(D) Language extinction is a significant threat.

194. Given below are two statements:
Statement I: Cultural tourism always perfectly preserves the original meaning of folk rituals.
Statement II: Cultural tourism can lead to 'staged authenticity', where rituals are altered to meet tourist expectations.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

195. A major cause of 'Time-Space Compression' is:
(A) The slowing down of transport networks.
(B) The return to horse-drawn carriages.
(C) Telecommunications and rapid transportation.
(D) The expansion of the physical size of the earth.

196. Applying the concept of 'Discourse' (Foucault) to globalization means analyzing:
(A) Only the economic trade deficits.
(B) The physical geography of trade routes.
(C) The biological genetics of world leaders.
(D) How language and institutions shape understanding.

197. Define 'Cultural Capital'.
(A) Only the financial wealth a person possesses.
(B) The capital city of a culturally rich country.
(C) Social assets like education promoting mobility.

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(D) The money generated from cultural tourism.

198. Which of the following is the BEST example of 'Bio-politics' affecting native cultures?
(A) The introduction of foreign pop music.
(B) State-mandated family planning for indigenous populations.
(C) The translation of a native folk tale into English.
(D) The building of a new highway near a city.

199. Identify the INCORRECT statement regarding Glocal vs. Global.
(A) Global refers to universal, standardized processes.
(B) Glocal refers to local adaptation of global processes.
(C) Glocalization highlights local agency.
(D) Glocalism argues local cultures are entirely passive.

200. An international NGO uses a traditional local theatre form to spread awareness about HIV/AIDS in a rural village. This represents a case of:
(A) Changing domains for public health bio-politics
(B) Pure bio-piracy
(C) Cultural isolation
(D) Radical populism

201. The concept of the "Global City," detailing how certain urban centers drive the global economy, was popularized by:
(A) David Harvey
(B) Manuel Castells
(C) Saskia Sassen
(D) Zygmunt Bauman

202. Consider the following outcomes of Globalisation on socio-cultural life:
I. Increased cultural exchange
II. Threat to linguistic diversity
III. Rise of global consumerism
IV. Absolute elimination of all borders immediately
Which of the above are correct realistic outcomes?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

203. The adaptation of global phenomena to local cultural contexts is the core of:
(A) Homogenization
(B) Isolationism
(C) Fundamentalism
(D) Glocalization

204. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The emergence of populism is often a reaction against globalization.
Reason (R): Populists argue that globalization strips away national sovereignty and dilutes local cultural identity.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

205. What is the socio-cultural effect of 'McDonaldization' on local food cultures?
(A) It encourages slow, traditional cooking methods.
(B) It eliminates all fast food.
(C) It promotes standardization and efficiency.
(D) It exclusively promotes organic farming.

206. Match List I with List II:
List I: (Term)
P. Ideologues of Globalisation
Q. Populism
R. Neo-folk formations
S. Bio-politics
List II: (Focus Area)
1. Revival of folk elements in modern contexts
2. State control over biological life
3. Promotion of borderless free trade
4. Anti-establishment rhetoric
(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

207. Which of the following is an INCORRECT pair?
(A) Global Culture - Leads to absolute world peace.
(B) Heterogeneity - Cultural fusion and diversity.

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(C) Homogeneity - Standardization of culture.
(D) Post-Modernity - Skepticism of grand theories.

208. Consider the following characteristics of a 'Glocal' strategy:
I. It ignores local cultural norms.
II. It modifies global products for local markets.
III. It involves local actors in global networks.
IV. It enforces a strict global uniformity.
V. It creates hybrid cultural expressions.
Which of the above statements are TRUE?
(A) I, III and IV
(B) II, III and V
(C) I, II and V
(D) II, IV and V

209. Given below are two statements:
Statement I: Native cultures face no significant challenges from modern bio-politics.
Statement II: Bio-politics can involve state-imposed health and dietary regulations that disrupt traditional native lifestyles.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

210. Arrange the typical trajectory of a traditional folk art encountering globalization:
I. Pristine local practice
II. Discovery and external documentation
III. Commodification for Cultural Tourism
IV. Hybridization with global digital media
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

211. What is the definition of 'Discourse' in the context of Foucault's theories?
(A) A simple conversation between two people.
(B) The physical destruction of texts.
(C) Systems constructed by beliefs and practices.
(D) Only written grammatical rules.

212. Identify the CORRECT pair regarding identity concepts.
(A) Essentialist Identity - Highly fluid and changing
(B) Digital Identity - Fixed by physical geography
(C) National Identity - Rejection of the nation-state
(D) Diasporic Identity - People living outside homelands

213. Which of the following is the BEST example of 'Staged Authenticity'?
(A) A private religious ceremony conducted with no outsiders.
(B) The academic study of ancient scripts.
(C) A tribal dance performed at a resort for guests.
(D) A community building a new school.

214. A multinational corporation claims patent rights over a medicinal plant traditionally used by a native tribe. This case represents a challenge to native cultures known as:
(A) Cultural Tourism
(B) Bio-piracy
(C) Neo-Folk Formation
(D) Glocalization

215. The 'End of History' thesis suggests that:
(A) Time is literally stopping.
(B) History should no longer be taught in schools.
(C) All folk cultures will eventually rule the world.
(D) Humanity reached the endpoint of ideological evolution.

216. Which of the following is an EXCEPTION to the impacts of Globalization on identity?
(A) Identities becoming strictly singular and uniform.
(B) Creation of cosmopolitan identities.
(C) Rise of defensive localism (fundamentalism).
(D) Emergence of hybrid identities.

217. Identify the CORRECT statement regarding Homogenization.
(A) It promotes the resurgence of local dialects.
(B) It is synonymous with heterogeneity.
(C) It suggests global Western-dominated

(B) Because traditional borders remain entirely unchanged today
(C) Because ideologues reject any structural alignment of societies
(D) Because localized traditions encounter overarching global forces

255. What is required to properly understand the theories of global culture according to the text?
(A) A rejection of all practical globalization discourses
(B) A purely economic analysis of international border controls
(C) A critical evaluation of the ideologues of globalisation
(D) A focus solely on isolated local community traditions

Direction : Please read the following source carefully.

The ongoing discourse on modernity, post-modernity, and globalisation provides a foundational framework for analyzing contemporary cultural shifts. Within this academic context, the discourse on modernity emphasizes structural progress, rationality, and industrial development as central to societal evolution. Conversely, the transition into post-modernity introduces a critical re-evaluation of these structural paradigms, highlighting the fragmentation, fluidity, and multiplicity of cultural narratives. Globalisation acts as an accelerating agent in this transition, complicating the established discourse on modernity by introducing unprecedented levels of global interconnectedness. Researchers observing this triad note that globalisation does not merely erase modern or post-modern traits; rather, it forces a continuous negotiation between them. In this scenario, the discourse on modernity, post-modernity, and globalisation reveals how traditional societal structures are dismantled and reassembled in diverse configurations. The friction between the structured rationality of modernity and the decentered reality of post-modernity becomes particularly evident when globalisation permeates local environments. Thus, evaluating the discourse on modernity, post-modernity, and globalisation is crucial for scholars aiming to understand how communities navigate the complex structural and cultural transitions imposed by rapid global integration and the subsequent breakdown of uniform cultural metanarratives.

Based on the above source, attempt the following five questions.

256. What does the discourse on modernity primarily emphasize regarding societal evolution?
(A) Fragmentation, fluidity, and the multiplicity of cultural narratives
(B) Structural progress and rationality
(C) The complete erasure of all established traditional structural paradigms
(D) The decentralized nature of modern rapid global interconnectedness

257. How does post-modernity approach the structural paradigms established by modernity?
(A) It firmly solidifies and institutionalizes modern structures
(B) It accelerates industrial development across global spaces
(C) It actively enforces uniform cultural metanarratives globally
(D) It introduces a critical re-evaluation of these paradigms

258. What role does globalisation play in the transition between modernity and post-modernity?
(A) It acts as an accelerating agent introducing global interconnectedness
(B) It functions solely to erase all modern and post-modern societal traits
(C) It prevents the continuous negotiation between cultural narratives
(D) It restores the structured rationality of early industrial development

259. What is revealed by the discourse on modernity, post-modernity, and globalisation?
(A) That traditional structures remain largely untouched by global forces
(B) That local environments completely reject rapid global integration
(C) Diverse dismantling and reassembly of structures
(D) How cultural metanarratives become universally standardized worldwide

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(C) II, III and IV
(D) I, III and IV

228. A traditional folk artist creating NFTs (Non-Fungible Tokens) of their artwork to sell globally is a concept application of:
(A) Cultural stagnation
(B) Pure traditional orthodoxy
(C) Bio-piracy
(D) Folk performance in digital economy

229. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Hybridization in folklore represents a dynamic cultural process rather than cultural decay.
Reason (R): It allows traditional cultures to adapt, survive, and remain relevant by incorporating new global elements.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

230. What is a key effect of globalization on the 'Concepts of Identity'?
(A) Identities become singular and fixed.
(B) Identities become complex and transnational.
(C) All national identities immediately disappear.
(D) People revert entirely to tribal identities.

231. Match List I with List II:
List I: (Thinker)
P. Marshall McLuhan
Q. George Ritzer
R. Michel Foucault
S. Jean Baudrillard
List II: (Key Term)
1. McDonaldization
2. Bio-politics
3. Hyperreality
4. Global Village
(A) P-4, Q-1, R-2, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-3, R-4, S-1

232. Which of the following is an INCORRECT pair?
(A) Time-Space Compression - Michel Foucault
(B) Risk Society - Ulrich Beck
(C) Liquid Modernity - Zygmunt Bauman
(D) Scapes - Arjun Appadurai

233. Consider these aspects of the Challenges to Native Cultures:
I. Intellectual Property theft (Bio-piracy)
II. Commodification of sacred rituals
III. Complete immunity from climate change
IV. Erosion of indigenous languages
V. Displacement due to global development projects
Which of the above are valid challenges?
(A) I, II, III and IV
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

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234. Given below are two statements:
Statement I: The ideologues of globalization argue that global interconnectedness spreads human rights and democracy.
Statement II: Critics argue that globalization often imposes Western bio-political norms on non-Western societies.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

235. Arrange the following phases of media influence on culture chronologically:
I. Pre-literate oral culture
II. Print capitalism (Gutenberg)
III. Electronic broadcast media (Radio/TV)
IV. Global digital and social media networks
(A) I, II, III, IV
(B) II, I, III, IV
(C) I, III, II, IV
(D) II, III, I, IV

236. What is the definition of 'Bio-piracy'?
(A) The physical theft of boats.
(B) Commercial exploitation of traditional

knowledge.
(C) The academic study of marine life.
(D) The legal trade of agricultural goods.

237. Identify the CORRECT pair regarding globalization concepts.
(A) Heterogeneity – The creation of a single global state
(B) Glocalization – The eradication of local cultures
(C) Homogenization – Cultural uniformity
(D) Populism – The celebration of the global elite

238. Which is the MOST APPROPRIATE reason for the 'Changing dimensions of Folklore Genres'?
(A) Strict government laws mandating change.
(B) The complete lack of interest from younger generations.
(C) The discovery of new ancient texts.
(D) Response to technological and global shifts.

239. A regional political party campaigns on a platform protecting 'native soil and traditional jobs' against 'global corporations and immigrants'. This case best illustrates:
(A) Emergence of Populism due to globalization.
(B) Cultural Hybridization.
(C) The promotion of Homogenization.
(D) Bio-piracy.

240. The concept of 'Cultural Convergence' is most closely aligned with:
(A) Heterogeneity
(B) Homogenization
(C) Bio-politics
(D) Neo-folk protest

241. Which of the following is an EXCEPTION to the forms of cultural resistance against globalization?
(A) Neo-folk protest movements
(B) Active promotion of McDonaldization
(C) Revitalization of local languages
(D) Legal battles against bio-piracy

242. Identify the CORRECT statement about 'Cultural Tourism'.
(A) It can lead to the revival of traditional crafts.
(B) It strictly avoids interaction with local cultures.
(C) It always destroys the local economy.
(D) It only happens in urban megacities.

243. Identify the INCORRECT statement about Post-Modernity.
(A) It questions Enlightenment reason and progress.
(B) It embraces plurality and fragmentation.
(C) It accepts a single, universal history.
(D) It blurs lines between 'high art' and 'popular culture'.

244. Given below are two statements:
Statement I: Globalisation has expanded the domains of folklore to include transnational digital communities.
Statement II: Digital media prevents any form of cultural hybridization.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

245. A primary cause of the 'Challenges to Native Cultures' in the Amazon regarding their traditional medicinal knowledge is:
(A) Lack of biodiversity.
(B) The indigenous people's refusal to use herbs.
(C) Exploitation by corporations via bio-politics.
(D) The over-funding of native healthcare.

246. Applying the concept of 'Glocalization', a global music streaming platform would likely:
(A) Offer only American pop music worldwide.
(B) Curate local folk mixed with regional pop.
(C) Ban all traditional folk music.
(D) Only stream classical symphonies.

247. Define 'Cultural Syncretism'.
(A) The complete destruction of a culture.
(B) The forced isolation of a cultural group.
(C) The exact replication of historical artifacts.
(D) Blending beliefs into a new, unified system.

248. Which is the BEST example of a 'Neo-Folk Protest Movement'?

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(A) Band using traditional chants to protest mining.
(B) A classical orchestra playing Beethoven to protest taxes.
(C) A multinational company lobbying for lower tariffs.
(D) Tourists demanding more authentic souvenirs.

249. Identify the INCORRECT statement regarding 'Bio-politics'.
(A) It involves state power over populations.
(B) It can be seen in public health policies.
(C) It is solely concerned with conservation.
(D) Michel Foucault is a central theorist.

250. An indigenous tribe successfully campaigns internationally using digital media to stop a dam project that would flood their sacred lands, framing the issue as a violation of their bio-cultural rights. This case comprehensively integrates:
(A) Protest, digital lore, and bio-politics resistance
(B) Pure cultural homogenization and McDonaldization
(C) Staged authenticity for cultural tourism
(D) The uncritical acceptance of modernity

Direction : Please read the following source carefully.

An examination of the theories of global culture reveals how the ideologues of globalisation conceptualise the restructuring of modern societies. In academic discourse, the ideologues of globalisation often advocate for a borderless world where economic and cultural exchanges transcend traditional national boundaries. This perspective assumes that theories of global culture can adequately explain the rapid integration of diverse societies into a single global framework. However, this theoretical integration brings forth critical debates regarding the actual socio-cultural dynamics on the ground. The ideologues of globalisation argue that global culture is not merely a superimposition but a transformative process that redefines how communities interact, share values, and establish new cultural paradigms. Consequently, the theories of global culture must account for the systemic shifts that occur when localized traditions encounter overarching global forces. By analyzing these ideologues, scholars can trace the trajectory of globalization from a purely economic phenomenon to a deeply cultural discourse. This case study demonstrates that understanding the theories of global culture requires a critical evaluation of the ideologues of globalisation, whose frameworks shape the ongoing academic and practical discourse concerning the integration and structural alignment of contemporary global societies.

Based on the above source, attempt the following five questions.

251. What do the ideologues of globalisation primarily advocate for in academic discourse?
(A) The strict preservation of national economic borders and traditional state sovereignty
(B) Borderless economic and cultural exchanges
(C) The systematic rejection of single global frameworks across diverse societies
(D) A purely localized approach to social and community interactions on the ground

252. According to the passage, what assumption is made by the perspective of globalization ideologues?
(A) Theories of global culture can explain societal integration
(B) Global frameworks fail to integrate diverse societies properly
(C) Cultural dynamics on the ground prevent global integration
(D) Economic exchanges must remain within traditional boundaries

253. How do the ideologues of globalisation view global culture?
(A) As a mere superimposition on existing societal structures
(B) As an entirely theoretical framework with no practical value
(C) As a transformative process redefining community interactions
(D) As a destructive force erasing all traditional community values

254. Why must theories of global culture account for systemic shifts?
(A) Because global forces completely eradicate local economies

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uniformity.
(D) It proves that globalization has no cultural impact.

218. Identify the INCORRECT statement about Neo-Folk music.
(A) It is exclusively created by isolated rural elderly.
(B) It blends traditional folk with modern genres.
(C) It often appeals to urban youth seeking roots.
(D) It is a clear example of cultural hybridization.

219. Given below are two statements:
Statement I: Protest movements never use folklore because it is considered outdated.
Statement II: Folklore provides deeply rooted emotional and cultural symbols that are highly effective in protest movements.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are correct.
(B) Both Statement I and Statement II are incorrect.
(C) Statement I is correct but Statement II is incorrect.
(D) Statement I is incorrect but Statement II is correct.

220. The cause of cultural 'Deterritorialization' is primarily:
(A) The strict closure of national borders.
(B) Migration, media, and transnational capital.
(C) The banning of all languages except one.
(D) The return to an agrarian economy.

221. Applying the concept of 'Bricolage' to a neo-folk performance means the artist will:
(A) Only use instruments from a single specific era.
(B) Refuse to perform in public.
(C) Combine diverse available cultural elements.
(D) Only sing in Latin.

222. Define 'Cosmopolitanism'.
(A) Belief that one's nation is superior.
(B) Practice of isolating a culture.
(C) The study of the cosmos and astronomy.
(D) Ideology of shared moral global community.

223. Which option constitutes the MOST APPROPRIATE view of 'Cultural Tourism' from a critical perspective?
(A) It is a double-edged sword regarding commodification.
(B) It is purely beneficial and preserves all culture.
(C) It has zero economic impact on local communities.
(D) It only involves visiting modern art museums.

224. Identify the INCORRECT statement regarding the emergence of Populism.
(A) It frequently positions 'the pure people' against elites.
(B) It is solely a right-wing political phenomenon.
(C) It often utilizes nationalism and cultural nostalgia.
(D) It can be catalyzed by unequal economic impacts.

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225. A community loses access to its traditional sacred forest due to a state-sponsored international eco-tourism project. This case highlights a conflict involving:
(A) Pure glocalization
(B) Bio-politics, tourism, and cultural challenges
(C) The benefits of post-modernity
(D) Neo-folk protest movements

226. The concept of 'Simulacrum', representing a copy without an original, is a key idea in the discourse on:
(A) Post-modernity
(B) Pre-modernity
(C) Classical Traditionalism
(D) Biological Essentialism

227. Consider the following about Global Culture Theories:
I. World-systems theory focuses on economic inequalities.
II. Global cultural flows are multidirectional.
III. Homogenization is the only accepted outcome of globalization.
IV. Hybridization emphasizes cultural mixing.
Which of the above statements are TRUE?
(A) I, II and IV
(B) I, II and III

260. When does the friction between modern structured rationality and post-modern decentered reality become particularly evident?
(A) When globalisation permeates and influences local environments
(B) When societies completely isolate themselves from global integration
(C) When communities rely exclusively on industrial development
(D) When uniform cultural metanarratives are strictly enforced

Direction : Please read the following source carefully.

An essential aspect of the contemporary discourse on global culture is the emergence of populism, which frequently manifests as a reactionary force within the broader landscape of globalization. Scholars analyzing the emergence of populism note that it often arises in response to the perceived overreach of globalizing forces that disrupt traditional socio-cultural and economic systems. In this academic scenario, the emergence of populism is conceptualized not merely as a political anomaly, but as a direct consequence of the tensions generated by rapid global integration. As communities experience the pressures of globalization, the emergence of populism serves as a mechanism to reclaim localized identities and assert cultural boundaries against overwhelming external influences. Researchers observe that the emergence of populism often utilizes traditional cultural motifs to mobilize communities, framing globalization as a threat to fundamental societal values. By studying the emergence of populism, academics can better understand the underlying friction in global culture theories. This phenomenon illustrates how the systemic shifts caused by global integration simultaneously provoke localized resistance, making the emergence of populism a critical variable in evaluating the overall socio-cultural impact of continuous globalization processes.

Based on the above source, attempt the following five questions.

261. How does the passage primarily describe the emergence of populism in the context of globalization?
(A) As a universally accepted structural advancement
(B) As an accelerating agent of global economic systems
(C) As a seamless integration of traditional cultural motifs
(D) As a reactionary force to globalizing forces

262. According to scholars, what often triggers the emergence of populism?
(A) The strict isolation of national socio-cultural systems
(B) The perceived overreach of disruptive globalizing forces
(C) The complete disappearance of traditional cultural boundaries
(D) The lack of rapid global integration in modern economies

263. What purpose does the emergence of populism serve for communities experiencing globalization pressures?
(A) It functions to fully adopt overwhelming external cultural influences
(B) It acts to replace traditional cultural motifs with global frameworks
(C) It serves as a mechanism to reclaim localized identities and boundaries
(D) It aims to eliminate all fundamental societal values within communities

264. What tools are frequently utilized to mobilize communities during the emergence of populism?
(A) Overarching global cultural theories
(B) Transnational economic systems
(C) Rapid global integration policies
(D) Traditional cultural motifs

265. The emergence of populism illustrates that systemic shifts caused by global integration also provoke what phenomenon?
(A) Localized resistance
(B) Absolute cultural homogeneity
(C) Borderless economic exchanges
(D) Uniform cultural metanarratives

Direction : Please read the following source carefully.

The influence of globalisation in socio-cultural life fundamentally alters the issues and concepts of identity among contemporary communities. Academic studies focusing on this dynamic

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external consumption
(D) Isolate their traditional socio-cultural identity from economics

288. What is a primary risk associated with cultural tourism according to researchers?
(A) It strictly prevents global visibility for marginalized local cultures
(B) Reducing practices to superficial spectacles
(C) It completely isolates international audiences from community traditions
(D) It inherently fulfills the original socio-cultural functions of rituals

289. What often dictates the aesthetic and temporal parameters of folk performances in this context?
(A) The intrinsic value of traditional socio-cultural identity
(B) The original socio-cultural functions of the rituals
(C) The complete rejection of international expectations
(D) The demands of cultural tourism

290. Evaluating cultural tourism reveals a complex negotiation between which two community goals?
(A) Securing economic viability and protecting traditional identity
(B) Reducing complex practices and rejecting external consumption
(C) Eradicating intrinsic cultural value and embracing superficiality
(D) Dictating global aesthetics and abandoning indigenous rituals

Direction : Please read the following source carefully.

An intriguing development within the landscape of globalization is the rise of neo-folk formations and protest movements as mechanisms of socio-cultural resistance. Academic analyses of contemporary global culture highlight how neo-folk formations and protest movements utilize traditional cultural symbols to articulate modern grievances. In this scenario, communities facing the disruptive forces of global integration generate neo-folk formations to create a renewed sense of collective identity and solidarity. These neo-folk formations and protest movements intertwine ancestral folklore with contemporary political activism, demonstrating the enduring utility of traditional narratives in addressing current systemic inequalities. Researchers observe that neo-folk formations and protest movements often act as a protective barrier against the erasure of local heritage, mobilizing populations through culturally resonant performances and rhetoric. By examining neo-folk formations and protest movements, scholars can trace how folklore transcends its historical boundaries to become an active, dynamic tool in contemporary ideological struggles. Ultimately, the study of neo-folk formations and protest movements underscores the adaptive capacity of cultural expressions, illustrating how marginalized groups creatively reconstruct their folk traditions to challenge dominant global narratives and assert their ongoing socio-political relevance.

Based on the above source, attempt the following five questions.

291. How are neo-folk formations and protest movements primarily functioning within the landscape of globalization?
(A) As tools for enforcing dominant global narratives
(B) As methods to permanently erase traditional cultural symbols
(C) As mechanisms of socio-cultural resistance
(D) As purely economic structures lacking political activism

292. What do neo-folk formations utilize to articulate modern grievances?
(A) Traditional cultural symbols
(B) Dominant global consumer narratives
(C) Overarching systemic global inequalities
(D) The complete abandonment of ancestral folklore

293. Why do communities facing disruptive global integration generate neo-folk formations?
(A) To submit entirely and passively to the dominant global narratives
(B) To detach themselves entirely from modern political activism movements
(C) To effectively enforce the systematic erasure of all local heritage
(D) Renewing collective identity and solidarity

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while participating in broader global networks. Consequently, analyzing glocal vs. global phenomena allows scholars to dismantle the assumption that globalization leads inevitably to complete cultural erasure. The continuous tension within the glocal vs. global framework reveals a strategic socio-cultural negotiation. By examining glocal vs. global interactions, academics can trace the complex mechanisms through which communities preserve their distinctiveness while simultaneously engaging with, and transforming, the expansive reach of global cultural inputs.

Based on the above source, attempt the following five questions.

271. Within the text's analytical framework, what does the "global" represent?
(A) Indigenous contexts preserving their own strict distinctiveness
(B) Localized adaptations filtering very specific cultural trends
(C) Overarching transnational forces
(D) The complete cultural erasure of modern global economic systems

272. How is the "glocal" defined in this academic scenario?
(A) An overarching force establishing uniform global networks
(B) Localized adaptation of external forces
(C) As a one-way process of transnational cultural diffusion
(D) As the inevitable complete erasure of all local significance

273. What observation do researchers make when evaluating glocal vs. global paradigms regarding local communities?
(A) They passively accept all external cultural and economic inputs
(B) They entirely reject participation in broader global networks
(C) They dismantle all unique glocal manifestations strategically
(D) They actively filter global trends through socio-cultural lenses

274. Analyzing glocal vs. global phenomena helps scholars dismantle which specific assumption?
(A) That globalization inevitably leads to complete cultural erasure
(B) That localized significance interacts with global networks
(C) That cultural diffusion is rarely a straightforward one-way process
(D) That communities strategically negotiate external cultural inputs

275. The continuous tension within the glocal vs. global framework reveals what underlying process?
(A) The establishment of uniform indigenous cultures
(B) The cessation of all transnational cultural diffusion
(C) A strategic socio-cultural negotiation
(D) The absolute isolation of localized networks

Direction : Please read the following source carefully.

Within the theoretical scope of folklore and globalization, the tension between homogeneity vs. heterogeneity and hybridization presents a fundamental area of academic inquiry. Researchers observing cultural shifts note that globalization initially threatens to enforce cultural homogeneity by disseminating standardized global practices and consumer habits. However, the subsequent analysis of homogeneity vs. heterogeneity and hybridization reveals a much more complex reality. Instead of absolute uniformity, globalization often fosters a profound heterogeneity, where diverse cultural elements coexist and interact. This dynamic inevitably leads to hybridization, a process where distinct cultural forms merge to create entirely new socio-cultural expressions. In this context, the study of homogeneity vs. heterogeneity and hybridization demonstrates that local communities do not merely absorb global culture; they combine it with indigenous traditions. Evaluating homogeneity vs. heterogeneity and hybridization allows scholars to understand how cultural boundaries remain porous yet resilient. This scenario emphasizes that hybridization acts as a mediating force between the extremes of homogeneity and heterogeneity. Consequently, exploring homogeneity vs. heterogeneity and hybridization is essential for conceptualizing the intricate, multi-layered cultural landscapes generated by ongoing global integration and cross-cultural encounters.

Based on the above source, attempt the following

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reveal that the influence of globalisation in socio-cultural life introduces new cultural variables that continuously challenge traditional modes of self-understanding. Consequently, the issues and concepts of identity are no longer static; they become fluid and constantly subject to renegotiation. In this scenario, individuals and communities must navigate the complex terrain where global media, consumerism, and transnational flows intersect with local traditions. The influence of globalisation in socio-cultural life often precipitates a crisis in the issues and concepts of identity, as people struggle to reconcile their ancestral heritage with globally dominant cultural paradigms. Researchers argue that understanding the issues and concepts of identity requires a careful examination of how the influence of globalisation in socio-cultural life permeates daily rituals, language, and community bonds. This ongoing negotiation demonstrates that identity is actively reconstructed rather than passively inherited, emphasizing the profound and transformative impact that the influence of globalisation in socio-cultural life exerts on the foundational issues and concepts of identity worldwide.

Based on the above source, attempt the following five questions.

266. What fundamental change does the influence of globalisation bring to the issues and concepts of identity?
(A) It makes the identity of a community entirely static and permanent
(B) A fluid, renegotiated concept
(C) It ensures identity remains based strictly on ancestral heritage
(D) It prevents identity from interacting with any transnational flows

267. How do new cultural variables introduced by globalisation affect traditional modes of self-understanding?
(A) They permanently solidify them
(B) They continuously challenge them
(C) They entirely bypass them
(D) They passively inherit them

268. According to the text, what often precipitates a crisis in the issues and concepts of identity?
(A) The struggle to reconcile ancestral heritage with global paradigms
(B) The isolation of communities from global media and consumerism
(C) The total absence of daily rituals and community language bonds
(D) The strictly passive inheritance of dominant traditional cultures

269. Understanding the issues and concepts of identity in the modern era requires an examination of what specific intersection?
(A) The intersection of local economies with strict national borders
(B) The intersection of static self-understanding and historical isolation
(C) The intersection of global media, consumerism, and local traditions
(D) The intersection of ancestral heritage and passive cultural inheritance

270. The ongoing negotiation of identity demonstrates that identity is:
(A) Passively inherited rather than actively reconstructed
(B) Unaffected by the transformative impacts of globalisation
(C) Entirely separate from daily rituals and community bonds
(D) Actively reconstructed rather than passively inherited

Direction : Please read the following source carefully.

The analytical dichotomy between the glocal vs. global serves as a crucial framework for understanding contemporary cultural dynamics. In academic scenarios exploring this relationship, the global represents overarching, transnational forces that seek to establish uniform cultural and economic networks. In contrast, the glocal emerges as a localized adaptation of these universalizing forces, demonstrating how communities modify external inputs to fit indigenous contexts. The debate surrounding glocal vs. global highlights that cultural diffusion is rarely a one-way process. Instead, when evaluating glocal vs. global paradigms, researchers observe that local communities actively filter global trends through their specific socio-cultural lenses. This interaction produces unique glocal manifestations that retain localized significance

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(C) From non-traditional audiences to purely indigenous listeners
(D) From evolutionary survival strategies to static historical artifacts

282. According to the text, what force forces a structural re-evaluation of how folklore is transmitted and consumed?
(A) The strict preservation of static traditional contexts
(B) Global communication technologies
(C) The absolute rejection of non-traditional audiences
(D) Localized communal artistic expressions

283. Why must practitioners adapt their art in the contemporary landscape?
(A) To ensure their performances remain entirely unaltered
(B) To secure relevance in a globalized arena
(C) To strictly limit their audience to local communities
(D) To avoid the structural re-evaluation of traditional knowledge

284. What specific aspects of a performance are often altered to appeal to diverse, non-traditional audiences?
(A) The context, duration, and thematic focus
(B) The structural re-evaluation and traditional fluidity
(C) The localized setting and strictly indigenous transmission
(D) The evolutionary survival and academic study methods

285. How do scholars view the changing dimensions and domains of folklore genres and folk performances overall?
(A) As an inevitable destruction of indigenous cultural expressions
(B) As a permanent regression of transnational space dynamics
(C) As an evolutionary survival strategy ensuring endurance
(D) As a strict boundary against the fluidity of traditional knowledge

Direction : Please read the following source carefully.

The phenomenon of cultural tourism has emerged as a significant factor influencing the socio-cultural life and folklore of local communities under globalization. In academic scenarios evaluating this trend, cultural tourism is recognized for its dual capacity to both preserve and commodify traditional heritage. As global travelers increasingly seek authentic localized experiences, cultural tourism forces indigenous communities to package their rituals, folklore, and performances for external consumption. Researchers studying cultural tourism note that while it can provide vital economic sustenance and global visibility to marginalized cultures, it simultaneously risks reducing complex cultural practices to superficial spectacles. This dynamic indicates that cultural tourism fundamentally alters the relationship between the performers and their own heritage. The demands of cultural tourism often dictate the aesthetic and temporal parameters of folk performances, tailoring them to meet the expectations of an international audience rather than fulfilling their original socio-cultural functions. Consequently, analyzing cultural tourism is critical for understanding the delicate balance communities must maintain. Evaluating cultural tourism reveals the complex negotiations local cultures undergo to secure economic viability while attempting to protect the intrinsic value of their traditional socio-cultural identity.

Based on the above source, attempt the following five questions.

286. What dual capacity is cultural tourism recognized for in academic scenarios?
(A) Erasing history and enforcing strict global standardization
(B) Eliminating economic sustenance and marginalizing cultures
(C) Isolating indigenous communities and rejecting global travelers
(D) Preserving and commodifying traditional heritage

287. What are indigenous communities forced to do as global travelers seek authentic experiences?
(A) Entirely halt all folk performances and local rituals
(B) Reject any alterations to their temporal performance parameters
(C) Package their rituals and folklore for

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promotes cultural tourism, which can revitalize local traditions. However, it does not typically lead to the complete eradication of native languages. Instead, many communities use global tools to preserve their linguistic heritage, leading to a complex landscape of cultural interactions.

9. (C) Statement I is correct but Statement II is incorrect.
Post-modernism is characterized by its rejection of objective truth, universal progress, and absolute structures. It emphasizes relativity, fragmentation, and the importance of individual perspective over rigid traditionalism. This intellectual movement challenges the idea of a single, coherent narrative of human history, favoring instead a pluralistic understanding of reality that embraces diversity, irony, and the deconstruction of authority.

10. (B) I, II, III, IV
Societal development typically follows a sequence beginning with traditionalism, followed by the rise of modernity and its emphasis on reason. Post-modernity later emerged as a critique of modern universalism. Finally, globalization became the dominant discourse in the late twentieth century, characterized by intense global interconnectedness. This chronological progression reflects shifts in how societies organize, perceive truth, and interact across borders.

11. (D) Glocalization
Glocalization refers to the adaptation of global products or services to fit the specific needs and tastes of local markets. This process allows global brands to remain relevant and competitive by respecting local traditions and preferences. It highlights the agency of local cultures in negotiating with global forces, creating a synthesis that avoids the extremes of total homogenization or isolation.

12. (B) Hybridization - The blending of diverse cultural elements
Hybridization involves the mixing of different cultural elements to produce new, distinct forms. This process is a central feature of global cultural interaction, where influences from various origins merge and adapt. It differs from homogenization, which seeks uniformity, and heterogeneity, which describes simple variety. Understanding hybridization is key to analyzing how contemporary cultures evolve through continuous borrowing and creative adaptation.

13. (C) Traveling to experience the arts, heritage, and character of a place
Cultural tourism involves traveling to experience the heritage, arts, and unique character of different communities and locations. This form of tourism prioritizes authentic engagement with the history and traditions of a place, often providing economic support for local cultural preservation. It allows visitors to learn about diverse ways of life while encouraging the maintenance of distinct cultural identities and practices.

14. (D) Staged authenticity
Staged authenticity occurs when cultural practices are modified or invented specifically to meet the expectations of tourists. When a sacred ritual is shortened or rescheduled for tour bus convenience, it loses its original community significance and becomes a performance for profit. This phenomenon highlights the tension between preserving genuine traditions and the economic pressures introduced by the global tourism industry.

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15. (A) David Harvey
David Harvey popularized the concept to describe how the acceleration of economic activities and technological advancements makes the world feel smaller. This process collapses the time required to cross space, altering human experiences of distance and speed. It is a defining characteristic of postmodernity and globalization, reflecting how rapid communication and transportation reshape social relationships and global economic patterns.

16. (B) Absolute objective certainty
Post-modern discourse is defined by its skepticism toward absolute objective certainty and universal truths. It instead utilizes techniques such as pastiche, irony, and bricolage to explore fragmented and relative perspectives. This approach rejects the rigid structures and grand narratives of modernity, favoring a more playful, pluralistic, and self-reflexive understanding of culture, identity, and the nature of social reality.

294. What do neo-folk formations and protest movements intertwine to address current systemic inequalities?
(A) Protective barriers with the mechanisms of dominant global integration
(B) Ancestral folklore and political activism
(C) Historical boundaries with the influence of transnational media flows
(D) Localized aesthetics with the process of completely passive inheritance

295. What does the study of neo-folk formations and protest movements ultimately underscore?
(A) The static and unchangeable nature of historical boundaries
(B) The inevitability of local heritage erasure
(C) The adaptive capacity of cultural expressions
(D) The failure of traditional narratives in modern struggles

Direction : Please read the following source carefully.

The intersection of globalization and governance introduces severe challenges to native cultures and bio-politics in contemporary academic discourse. Researchers examining these phenomena note that the challenges to native cultures are increasingly exacerbated by the mechanisms of bio-politics, which regulate and control the physical and cultural existence of populations. In this scenario, the challenges to native cultures involve not only the erosion of traditional knowledge but also the systematic bio-political administration of indigenous bodies and territories. Bio-politics, functioning as a tool of global and state power, often marginalizes indigenous ways of life, framing them as secondary to global economic imperatives. Consequently, the challenges to native cultures and bio-politics are deeply intertwined, as policies governing health, land, and resources directly impact the survival of folk traditions. Scholars argue that understanding the challenges to native cultures requires a critical analysis of how bio-politics enforces standardized frameworks upon diverse indigenous populations. By evaluating the challenges to native cultures and bio-politics together, academics can uncover the systemic power dynamics of globalization. This dual focus reveals how native communities continually navigate and resist the pervasive regulatory forces threatening their bio-cultural autonomy.

Based on the above source, attempt the following five questions.

296. What do the mechanisms of bio-politics regulate and control according to the text?
(A) Only the abstract economic theories of global states
(B) The entirely isolated traditions of marginalized global media
(C) The unregulated transmission of standardized global practices
(D) The physical and cultural existence of populations

297. The challenges to native cultures involve the erosion of traditional knowledge alongside what other factor?
(A) Systematic bio-political administration
(B) The strict enhancement of bio-cultural autonomy for indigenous groups
(C) The immediate and absolute rejection of global economic imperatives
(D) The unchecked expansion of various traditional cultural resources

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298. How does bio-politics often frame indigenous ways of life?
(A) As the primary driver of global economic imperatives
(B) As secondary to global economic imperatives
(C) As the standardized framework for all state governance
(D) As entirely immune to policies governing health and land

299. What directly impacts the survival of folk traditions within this socio-political scenario?
(A) The lack of any state power or systemic governance
(B) Policies governing health, land, and resources
(C) The total absence of global economic interactions
(D) Policies that strictly dismantle standardized frameworks

300. By evaluating challenges to native cultures alongside bio-politics, what can academics uncover?
(A) The systemic power dynamics of globalization

(B) The guarantee of permanent bio-cultural autonomy
(C) The absolute failure of all traditional knowledge
(D) The mutual exclusivity of health policies and cultural erosion

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ANSWERS

1. (B) Marshall McLuhan
Marshall McLuhan, a prominent Canadian media theorist, introduced this term to describe how electronic communication technology collapses geographical distances. This concept suggests that the world has become interconnected like a single community through instantaneous media. His work emphasizes the transformative power of technology in shaping social structures and human perception, creating a shared experience across the entire planet.

2. (B) I, III and IV
Global culture promotes the standardization of consumer goods and utilizes digital media to facilitate communication across national borders. While it creates shared patterns of consumption and interaction, it does not necessarily eliminate local traditions. Instead, these forces often interact, leading to complex cultural adaptations where global influences and local identities coexist and influence one another in a networked world.

3. (C) Hybridity
Hybridity refers to the process where diverse cultural elements are combined to create new and distinct forms. Reimagining traditional folk tales with modern technology demonstrates how culture adapts to contemporary urban contexts. This blending allows traditional narratives to remain relevant by incorporating modern experiences, showcasing the fluid and creative nature of cultural expression in response to globalization and technological change.

4. (A) Both A and R are true and R is the correct explanation of A.
Globalisation often turns indigenous cultural practices into profitable products for mass consumption within capitalist markets. This process of commodification treats traditional folklore as a resource to be packaged and sold to global audiences. It illustrates how economic systems can strip cultural symbols of their original meaning, transforming them into marketable items that satisfy the demands of the international consumer culture.

5. (C) Fragmentation of traditional community structures
Rapid industrialization often disrupts the social cohesion of agrarian communities by shifting populations from rural settings to urban centers. This transition frequently leads to the fragmentation of traditional structures, as collective labor and shared rituals are replaced by individualistic wage labor. The resulting social dislocation alters long-standing kinship ties and community bonds, fundamentally changing the nature of traditional folk life.

6. (A) P-2, Q-1, R-4, S-3
George Ritzer introduced McDonaldization to describe efficiency and standardization, while Roland Robertson developed glocalization to explain the blending of global and local. Michel Foucault explored bio-politics regarding state control over populations, and Jean-François Lyotard defined postmodernism through skepticism of grand narratives. These theories provide essential frameworks for analyzing the complex social and political changes occurring in contemporary global society.

7. (D) Post-modernity - Grand narratives
Modernity is characterized by rationalization, while globalization emphasizes interconnectedness. Populism typically manifests as an anti-establishment movement representing ordinary people. Postmodernity, however, is defined by its rejection and skepticism of grand narratives rather than their acceptance. This distinction is fundamental to understanding postmodern theory, which celebrates fragmentation, diversity, and the collapse of universal truths in favor of localized meanings and interpretations.

8. (B) I, II, IV and V
Globalisation facilitates increased cultural exchange, the emergence of glocal identities, and the hybridization of musical forms. It also

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five questions.

276. What does globalization initially threaten to enforce, according to the researchers observing cultural shifts?
(A) Cultural homogeneity through standardized practices
(B) Standardized cultural heterogeneity
(C) The complete erasure of standardized global practices
(D) The absolute isolation of indigenous traditions

277. What complex reality is revealed by the analysis of homogeneity vs. heterogeneity and hybridization?
(A) Globalization always results in absolute cultural uniformity
(B) Globalization entirely eliminates cross-cultural encounters
(C) Globalization prevents distinct cultural forms from merging
(D) Globalization often fosters profound cultural heterogeneity

278. How does the passage define hybridization in the context of cultural shifts?
(A) The process of strictly maintaining separate indigenous traditions
(B) The merging of distinct cultural forms to create new expressions
(C) The passive absorption of standardized consumer habits
(D) The rigid enforcement of absolute cultural homogeneity

279. What role does hybridization play between the concepts of homogeneity and heterogeneity?
(A) It acts as a strict barrier preventing their interaction
(B) It serves to permanently eradicate cultural heterogeneity
(C) It functions as a mediating force between the two extremes
(D) It enforces absolute uniformity across all cultural boundaries

280. What does the study of homogeneity vs. heterogeneity and hybridization demonstrate about local communities?
(A) They merely absorb global culture without alteration
(B) They instantly replace local traditions with global ones
(C) They maintain boundaries that are entirely non-porous
(D) They combine global culture with indigenous traditions

Direction : Please read the following source carefully.

The impact of globalization has profoundly accelerated the changing dimensions and domains of folklore genres and folk performances. In contemporary academic studies, it is evident that the traditional contexts of oral narratives, rituals, and artistic expressions are undergoing significant transformations. The changing dimensions and domains of folklore genres and folk performances are characterized by their migration from localized, communal settings into mediated, transnational spaces. Researchers analyzing this shift observe that global communication technologies force a structural re-evaluation of how folklore is transmitted and consumed. Consequently, the changing dimensions and domains of folklore genres and folk performances dictate that practitioners must adapt their art to secure relevance in a globalized arena. This transition often involves altering the performance's context, duration, and thematic focus to appeal to diverse, non-traditional audiences. Furthermore, the changing dimensions and domains of folklore genres and folk performances highlight the fluidity of traditional knowledge. By examining these shifts, scholars recognize that the changing dimensions and domains of folklore genres and folk performances represent an evolutionary survival strategy, ensuring that indigenous cultural expressions endure and continue to resonate despite the overwhelming pressures of globalization.

Based on the above source, attempt the following five questions.

281. What migration characterizes the changing dimensions and domains of folklore genres and folk performances?
(A) From localized communal settings into transnational spaces
(B) From mediated transnational spaces back to ancient contexts

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17. (B) They emerge as modern reinterpretations of traditional folk elements
Neo-folk formations represent the creative revival and reinterpretation of traditional folk elements within modern contexts. These forms often blend ancient motifs with contemporary aesthetics and technologies, allowing cultural heritage to remain relevant for new generations. Rather than rejecting tradition or remaining static, neo-folk demonstrates how folklore evolves to address contemporary social, political, and artistic issues in a globalized society.

18. (A) It always promotes open borders and unhindered free trade
Populism in the global context often emerges as a reaction against global elites and the perceived negative impacts of free trade. It frequently utilizes nationalist rhetoric and appeals to the ordinary masses by promising to protect local identity and economic interests. Consequently, populist movements often advocate for restricted borders and protectionist policies rather than supporting unhindered globalization and open markets.

19. (A) Both Statement I and Statement II are correct.
Homogenization theory suggests that globalization creates a uniform global culture, often through the spread of Western values. In contrast, heterogeneity theory argues that global interactions produce diverse and unique cultural forms through local adaptation and mixing. Both theories provide important perspectives on how globalization reshapes cultural landscapes, illustrating the ongoing tension between global uniformity and the persistence of diversity.

20. (D) Digital media and cross-cultural interaction
The hybridization of folk genres in the twenty-first century is primarily driven by the widespread availability of digital media. These technologies allow for unprecedented levels of cross-cultural interaction, enabling artists to share and blend diverse traditions instantaneously. This digital connectivity facilitates the creation of new musical and artistic forms that combine local heritage with global influences, reflecting a networked world.

21. (C) Protest movement leveraging folklore
Using traditional folk songs in modern protests demonstrates how cultural heritage can be mobilized for social and political activism. Folklore provides powerful symbols and emotional resonances that connect communities and express collective resistance. This application shows that traditional forms are not just historical artifacts but living tools used to address contemporary issues like land rights and corporate exploitation of resources.

22. (B) Intersection of biology and politics to control populations
Bio-politics refers to the methods through which modern states exercise power over the biological lives of their populations. This includes regulating public health, reproduction, and mortality to maintain social order and economic productivity. Developed by Michel Foucault, the concept examines how political authority is increasingly integrated into the management of human bodies and the biological processes of the citizenry.

23. (D) A fluid, social concept negotiated through global interactions
In a globalized era, identity is viewed as a fluid and social construct that is constantly negotiated through interactions across borders. It is not a static historical fact or a purely genetic inheritance. Instead, individuals navigate multiple cultural influences, creating complex and shifting identities that reflect their engagement with both local heritage and the wider, interconnected global social landscape.

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24. (A) They are entirely immune to economic changes.
Native cultures are significantly impacted by economic shifts, mass media globalization, and the pressures of cultural tourism. They face risks such as commodification and the loss of linguistic transmission among younger generations. These challenges demonstrate that no culture is immune to the global forces of change, requiring active strategies for preservation and adaptation to maintain their distinct heritage and identity.

25. (C) A neo-folk protest movement
Combining traditional masks with modern political slogans to protest environmental

but remains a dynamic and adaptable part of contemporary urban life.

43. (D) They are static and unchanging.
Neo-folk formations are defined by their adaptability and use of modern instruments to address contemporary social and political issues. They represent a dynamic synthesis of traditional elements and modern contexts, allowing heritage to remain relevant. To claim they are static is incorrect, as their very essence lies in the creative reinterpretation and evolution of traditional forms to reflect the current world.

44. (D) Statement I is incorrect but Statement II is correct.
While globalization increases interconnectedness, it has not created a completely uniform culture without local variation; local cultures often adapt and resist global influences. Hybridization accurately describes the mixing of diverse cultural elements to create entirely new forms. This process highlights how cultural interaction leads to innovation and diversity rather than just simple homogenization, reflecting the complex nature of global social change.

45. (C) Economic anxieties and loss of identity due to globalization
The rise of populism in the twenty-first century is largely driven by economic anxieties and a perceived loss of cultural identity resulting from globalization. Many people feel left behind by global economic shifts and threatened by the influx of foreign influences. Populist movements address these fears by promising to protect national interests and restore the power of ordinary citizens against global elites.

46. (D) The dominance of a few global languages over local ones
Applying homogenization to language suggests that a few dominant global languages, like English, are increasingly used at the expense of local dialects. This process can lead to linguistic uniformity and the potential loss of smaller, native languages. It reflects the broader trend of global cultural standards replacing local variety, raising concerns about the long-term survival of linguistic diversity in an interconnected world.

47. (A) The amalgamation of different religions, cultures, or schools of thought.
Syncretism refers to the blending of different beliefs, cultures, or philosophies into a new and unified system. This process is common in global cultural history, where diverse traditions meet and influence one another. It results in unique expressions that combine elements from various origins, illustrating the creative potential of cultural contact and the fluid nature of human belief systems and social practices.

48. (B) Characterized by pastiche, self-reflexivity, and digital transmission
Postmodern folklore is characterized by its use of pastiche, irony, and digital platforms for transmission. It often reflects a self-reflexive awareness of its own construction and role in society. This modern form of folklore includes digital myths and memes that circulate rapidly across the globe, demonstrating how traditional modes of storytelling adapt to the technological and social conditions of the postmodern era.

49. (A) They are entirely immune to economic changes.
Native cultures are deeply affected by economic shifts, global media, and the pressures of cultural tourism. They frequently struggle with the loss of linguistic transmission and the risk of their traditions being commodified for profit. These vulnerabilities show that native cultures are not isolated or immune to global forces, necessitating active efforts by communities to protect their heritage and maintain their autonomy.

50. (A) Commodification and cultural appropriation
Mass-producing a traditional craft abroad to sell it as a native souvenir exemplifies commodification and cultural appropriation. This process strips the item of its original cultural meaning and economic benefit for the community that created it. It treats heritage as a marketable product for profit, often benefiting external entities while marginalizing the traditional artisans and the cultural context from which the craft originated.

51. (C) David Harvey
David Harvey authored this influential work, which explores the shift from modernism to postmodernism in the context of global capitalism. He connects cultural changes to economic shifts

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34. (A) Both Statement I and Statement II are correct.
Ideologues of globalization often emphasize its potential for economic prosperity and progress. Conversely, critics highlight how it can exacerbate social inequality and threaten the survival of local cultural identities. These competing perspectives illustrate the ongoing debate regarding the impact of global interconnectedness, reflecting the diverse experiences of different populations and nations in the modern globalized world economy.

35. (C) Cultural imperialism
Cultural imperialism describes the dominance of one culture over others, often leading to homogenization rather than diversity. Unlike glocalization, hybridization, or creolization, which emphasize the mixing and adaptation of cultural forms, cultural imperialism represents a top-down imposition of values. It is generally seen as a force that reduces cultural variety by replacing local practices with the standards of a dominant nation.

36. (D) Tourism motivated by interest in the historical, artistic, and scientific offerings of a community.
Academic discourse defines cultural tourism as travel driven by a desire to engage with the artistic, historical, and scientific heritage of a specific community. It emphasizes understanding the unique character of a place through its traditions, landmarks, and creative expressions. This form of tourism aims to foster cultural appreciation and provide economic support for the maintenance of diverse human legacies.

37. (C) Hyperreality - Jean Baudrillard
Jean Baudrillard introduced hyperreality to describe a condition where simulations of reality become more real than the actual world. This concept is a cornerstone of postmodern thought, illustrating how media and symbols shape our perception of truth. In a hyperreal world, the distinction between the original and the copy collapses, creating a landscape dominated by images and digital experiences.

38. (B) The global and local interact, creating new glocal realities.
The debate between the global and the local suggests that these forces are not mutually exclusive but constantly interact. This interaction results in glocal realities, where global trends are adapted to fit local contexts and local practices are influenced by global perspectives. This synthesis acknowledges the agency of local communities in navigating globalization, leading to a more complex and varied world.

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39. (D) Bio-politics
Bio-politics involves state policies that regulate the biological aspects of a population, such as birth rates and health, to meet economic and social goals. This form of governance manages the physical bodies of citizens through public health initiatives and demographic planning. The concept highlights how political power extends into the intimate details of life, reflecting the modern state's role in population management.

40. (A) George Ritzer
George Ritzer coined this term to describe how the principles of the fast-food industry—efficiency, calculability, predictability, and control—are increasingly applied to other sectors of society. This process reflects a form of social rationalization that prioritizes speed and standardization over quality and individuality. Ritzer's work provides a critical lens for understanding the impacts of mass consumption and global corporate culture.

41. (C) Stratoscapes
Arjun Appadurai identified five dimensions of global cultural flows: ethnoscapes, technoscapes, financescapes, mediascapes, and ideoscapes. These scapes describe the complex and multidirectional movement of people, technology, money, media images, and political ideas across the world. The term stratoscapes is not part of this theoretical framework, which focuses on the fluid and irregular nature of cultural interactions in a globalized era.

42. (A) The internet has created new digital domains for folklore transmission.
The internet has fundamentally expanded the domains of folklore by providing digital platforms for the creation and sharing of stories, myths, and traditions. This shift allows for rapid global transmission and the emergence of new forms like digital lore and memes. It demonstrates that folklore is not restricted to rural oral traditions

94. (D) Statement I is incorrect but Statement II is correct.
Bio-politics is not limited to ecological conservation; it primarily refers to how modern states regulate populations through public health, demography, and control over human bodies. Michel Foucault developed this concept to explain the intersection of political power and the biological life of citizens. It examines the mechanisms through which authority manages births, deaths, and well-being to maintain social order and support the economy.

95. (A) Demand for genuine experience and economic benefit.
Staged authenticity is caused by the demand from tourists for genuine experiences and the local community's desire for economic benefit. This results in the performance of cultural practices that are modified to fit tourist expectations. It reflects the tension between the need to preserve authentic traditions and the financial pressures of the global tourism industry, where heritage is often adapted to become a marketable product.

96. (B) Use local motifs and languages in advertising
A glocal strategy involves a multinational corporation using local motifs and languages in its advertising to connect with regional consumers. This approach adapts a global brand to fit the specific cultural context of a local market. By respecting and incorporating local traditions, corporations can increase their appeal and success, demonstrating the dynamic interaction between global business models and diverse local cultural identities.

97. (B) Adoption of customs by a dominant society.
Cultural appropriation refers to the adoption of elements from a marginalized culture by a dominant society, often without permission or understanding. This process can strip the original symbols of their sacred or traditional meaning, transforming them into fashion trends or marketable products. It raises important ethical questions about power, respect, and the economic exploitation of cultural heritage in a globalized world where cultures frequently interact.

98. (A) Loss of languages due to global lingua francas.
The dominance of global lingua francas, like English, presents a significant challenge to native cultures by leading to the loss of indigenous languages. As younger generations adopt global languages for economic and social mobility, traditional linguistic knowledge may fail to be transmitted. This process threatens the survival of diverse worldviews and cultural heritages that are intimately tied to specific native languages and their oral traditions.

99. (C) It results in absolute cultural purity.
Cultural hybridization involves the mixing and adaptation of diverse elements to create new forms, rather than maintaining absolute cultural purity. This process is accelerated by global media and cultural contact, leading to innovative expressions that reflect multiple influences. To claim it results in purity is incorrect, as the core of hybridization is the creative blending that defies the idea of static or unmixed cultural traditions.

100. (D) Bio-politics
Integrating traditional folk healers into a modern state healthcare system is a practical application of bio-politics. This strategy allows the state to manage the health of local populations by utilizing existing cultural structures and knowledge. It demonstrates the intersection of political authority and biological life, showing how modern governance can incorporate traditional practices to achieve public health goals and maintain social order in diverse communities.

101. (C) Anthony Giddens
Anthony Giddens proposed the theory of structuration to explain how social systems are produced and reproduced through the interaction of human agency and social structures. This concept emphasizes that individuals are not just shaped by society but also actively shape it through their actions. His work is fundamental to understanding how social order is maintained and changed in an increasingly complex and reflexive globalized world.

102. (D) I, II, III and IV
Economic, political, cultural, and ecological dimensions of globalization all profoundly influence socio-cultural life. Economic shifts alter labor and consumption, political changes affect governance and rights, cultural flows reshape identity and expression, and ecological

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and the concept of time-space compression. His analysis provides a comprehensive framework for understanding how the acceleration of global life affects artistic expression, social structures, and our sense of time and geographical distance.

52. (A) I, II and IV
Ideologues of globalization, such as Thomas Friedman and Francis Fukuyama, generally view it as a positive force for economic growth and political stability. They advocate for free-market capitalism and believe that global interconnectedness promotes human freedom. Their work often emphasizes the inevitable spread of liberal democracy and the benefits of a "flat world" where technological and economic barriers have been removed.

53. (C) How state power regulates physical bodies and folk populations
Analyzing folklore through bio-politics involves examining how state power manages and regulates the biological lives of folk communities. This includes looking at policies regarding health, reproduction, and traditional practices that affect the physical well-being of the population. The focus is on the intersection of political authority and the biological existence of the citizenry, showing how governance influences the most basic aspects of life.

54. (A) Both A and R are true and R is the correct explanation of A.
Populist movements frequently utilize folk symbols and traditional myths to foster a sense of shared identity and nostalgia. These cultural elements help create a narrative of a "pure people" standing against external global threats or corrupt elites. By tapping into deep-seated cultural emotions, populist leaders can mobilize support and strengthen nationalistic sentiment in response to the perceived pressures of globalization.

55. (D) The dominance of one nation's culture over others via media influence
Cultural imperialism refers to the process by which a dominant nation's values and cultural products are spread globally, often overwhelming local traditions. This influence is primarily exerted through mass media and economic power, leading to a lopsided cultural exchange. It can result in a more uniform global culture that reflects the standards of the dominant power, raising concerns about cultural autonomy and diversity.

56. (A) P-2, Q-4, R-3, S-1
Modernity is characterized by a belief in progress and reason, while postmodernity is marked by skepticism toward grand narratives. Glocalization involves the local adaptation of global products, and homogenization seeks to make everything globally uniform. These features describe the different intellectual and social trends that define how cultures interact with technology, economic systems, and historical processes in the modern world.

57. (C) Hybrid Identity - Completely pure and unmixed
A hybrid identity is characterized by the mixing and blending of different cultural elements, rather than being pure or unmixed. This concept reflects the reality of cultural contact in a globalized world, where individuals navigate multiple influences. In contrast, essentialist identities are seen as fixed, while glocal identities bridge the global and local, and fluid identities are constantly evolving through interaction.

58. (B) I, II, IV and V
Folk performances are changing as they incorporate electric instruments, shorten their duration for tourists, and utilize digital media for broadcasting. There is also a shift from participatory community events to presentational performances for audiences. These changes reflect the influence of modern technology and global economic pressures, illustrating how traditional arts adapt to remain visible and economically viable in a contemporary social environment.

59. (C) Statement I is correct but Statement II is incorrect.
The global village concept describes how electronic media has compressed time and space, making the world feel like a single interconnected community. It does not suggest that everyone lives in identical rural settings. Instead, it refers to the instantaneous nature of communication that allows for shared global experiences, fundamentally changing how humans perceive

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their relationship to distant places and different cultures.

60. (A) I, II, III, IV
The dissemination of folklore has evolved from oral transmission to print media, followed by electronic broadcasting like radio and television, and finally digital social media platforms. Each technological shift has expanded the reach and speed of cultural transmission, altering how stories and traditions are shared. This progression reflects the increasing interconnectedness of human societies and the transformative impact of communication technology on cultural heritage.

61. (C) Construction from a diverse range of available things
In cultural studies, bricolage refers to the creative process of constructing something new by using a diverse range of available objects, ideas, or styles. This technique is often associated with subcultures and postmodern art, where existing elements are repurposed and given new meaning. It highlights the agency of individuals in actively shaping their cultural environment through the innovative reuse of materials.

62. (D) Hybridization - Creolization
Hybridization and creolization are both terms used to describe the mixing and blending of different cultural or linguistic elements to form new expressions. These concepts contrast with homogenization and staged authenticity, which emphasize uniformity or artificial performance. They highlight the creative results of cultural interaction and exchange, showing how diverse influences can lead to the emergence of vibrant and unique cultural identities.

63. (A) It celebrates diversity, fragmentation, and subjective truths.
Post-modernity is characterized by its celebration of diversity, fragmentation, and the importance of subjective truths over universal explanations. It rejects the idea of a single, coherent theory that can explain all human experiences, favoring instead a pluralistic approach that embraces multiple perspectives. This discourse encourages the deconstruction of traditional authorities and emphasizes the fluid and constructed nature of all cultural meaning.

64. (B) Neo-folk protest movement
Using an ancient ballad tune with updated lyrics to address modern issues like climate change is a classic example of a neo-folk protest movement. This approach connects contemporary activism with cultural heritage, using familiar symbols to mobilize support. It demonstrates how traditional forms can be repurposed to address modern crises, illustrating the continued vitality and political power of folk traditions in today's world.

65. (B) The mixing of cultural elements to form a new culture
Creolization describes the process where different cultural and linguistic elements mix to create an entirely new and distinct culture. Originally used in linguistic studies of slave societies, it has become a broader term for the vibrant cultural blending that occurs through migration and contact. It emphasizes the innovative and transformative power of cultural exchange, resulting in diverse expressions that defy simple categorization.

66. (A) Complete preservation of uncontacted traditions
Globalisation is defined by increased trade, enhanced communication, and transnational cultural flows, which often reach even remote areas. The complete preservation of uncontacted traditions is becoming an exception in an increasingly interconnected world. As global networks expand, almost all cultures face some level of interaction with global forces, making the isolation of pristine traditions a rare and challenging condition to maintain.

67. (C) Homogeneity predicts uniformity, while Heterogeneity predicts diversification.
Homogeneity and heterogeneity represent two different outcomes of globalization. Homogeneity suggests that global forces lead to cultural uniformity and the spread of standardized practices. Heterogeneity argues that these same forces result in greater diversification and the creation of unique, localized expressions through adaptation and mixing. These concepts provide a framework for analyzing the complex and often contradictory impacts of global interconnectedness.

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68. (D) They only move from the West to the East.
Global cultural flows are multidirectional and influence identities worldwide by moving ideas, technology, and capital across various regions. While Western influence is significant, cultural elements also flow from the East and South to the rest of the world. This complexity challenges the idea of a simple top-down imposition, showing that globalization involves a constant and varied exchange between different nations.

69. (A) Both Statement I and Statement II are correct.
Ideologues often describe globalization as a path toward a borderless and prosperous world through economic integration. Simultaneously, bio-politics examines how modern states manage human life and populations through health and demographic regulations. Both concepts are essential for understanding the modern world, as they address the interconnected economic and political mechanisms that shape human societies and the management of biological life.

70. (B) Intersection of global media and local daily practices
Glocal identities emerge from the intersection of global media influences and local daily practices. This process occurs as individuals adapt global trends to fit their specific cultural contexts, creating a synthesis of the two. It demonstrates the active role of local communities in navigating globalization, resulting in identities that are simultaneously connected to the wider world and rooted in their own unique heritage.

71. (D) The spread of films shaping local imaginations
Mediascapes refers to the global distribution of electronic capabilities and the images of the world created by media such as films and television. These flows shape local imaginations by providing a wide array of stories and characters from different cultures. This process allows individuals to construct their identities and perceptions of the world through a complex mix of global media influences.

72. (A) A political approach appealing to ordinary people against elites.
Populism is a political approach that appeals to the concerns of ordinary people who feel ignored by established elites. It often uses rhetoric that divides society into the "pure people" and the "corrupt elite." This movement can arise in response to the economic and cultural pressures of globalization, promising to restore power and identity to the common citizens within a nation.

73. (C) A fast-food chain in India offering local menu items
A fast-food chain offering local menu items is a prime example of cultural hybridization and glocalization. This strategy adapts a global business model to suit local tastes and cultural preferences, creating a unique product that blends both influences. It illustrates how global corporations must engage with local agency to succeed, resulting in a diverse and hybridized marketplace of goods and services.

74. (A) It is immune to the effects of the internet.
Cultural identity in the global era is deeply influenced by the internet, which facilitates continuous negotiation and the creation of multiple, overlapping identities. It is not immune to digital forces; instead, online interactions allow individuals to connect with diverse cultures and heritages. This process highlights that identity is an ongoing project shaped by both local roots and global trends in a networked society.

75. (D) Bio-piracy and Bio-politics
Patenting indigenous knowledge without benefit-sharing is an example of bio-piracy, where traditional resources are exploited for corporate profit. This issue intersects with bio-politics, as it involves the regulation and control of biological knowledge and resources by powerful entities. Such practices challenge the rights and cultural autonomy of native communities, highlighting the ethical and legal conflicts that arise in the global economic system.

76. (B) Anthony Giddens
Anthony Giddens wrote this seminal book, which explores the profound impact of modernity on social life and individual identity. He discusses concepts like the "disembedding" of social relations and the role of trust in modern systems. His work provides a crucial sociological perspective on how the structures of modernity create an increasingly interconnected and reflexive world, shaping the conditions of contemporary global society.

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degradation is a hallmark of neo-folk protest movements. This approach uses inherited cultural symbols to communicate contemporary grievances, blending tradition with modern activism. Such movements demonstrate the continued relevance of folk forms in addressing global crises and illustrate how communities adapt their cultural heritage to advocate for social change.

26. (A) Jean-François Lyotard
Jean-François Lyotard is famous for defining postmodernism as an incredulity toward metanarratives. This refers to a skepticism toward universal theories and grand historical explanations that claim to provide absolute truth. His work emphasizes the importance of localized knowledge and small narratives, arguing that the modern era's belief in inevitable progress and totalizing systems has been replaced by pluralistic viewpoints.

27. (B) I, II and IV
Post-modernism centers on deconstruction, pastiche, and fragmentation, rejecting the idea of universal truths. It emphasizes the breakdown of established hierarchies and the mixing of diverse styles and periods. By focusing on the relative and the subjective, postmodern thought challenges the coherent structures of modernity, favoring a world defined by plurality, irony, and the continuous reinterpretation of existing cultural forms.

28. (B) Hybridization
Mixing global hip-hop beats with traditional Indian folk lyrics exemplifies hybridization, where different cultural elements merge to create a new artistic genre. This process reflects the dynamic interaction between local traditions and global trends, resulting in innovative forms of expression. Hybridization allows artists to honor their heritage while engaging with contemporary global styles, illustrating the creative possibilities of cultural exchange.

29. (A) Both A and R are true and R is the correct explanation of A.
Glocalization prevents total cultural uniformity by adapting global elements to suit specific local contexts and traditions. This process ensures that global products and ideas do not simply replace local ones but are modified to become culturally relevant. By blending global influences with local practices, glocalization fosters a diverse cultural landscape that resists the pressures of complete global homogenization.

30. (D) Folklore undergoes changing dimensions and reaches broader audiences.
Mass media transforms traditional folklore by providing new platforms for its dissemination, allowing it to reach much larger and more diverse audiences. While this can alter the original context and performance style, it also ensures that folk traditions continue to evolve and remain visible in the modern world. Media influence expands the dimensions of folklore, facilitating its continued relevance across generations.

31. (A) P-4, Q-3, R-2, S-1
Modernity is defined by rationalization and industrialization, while globalization refers to worldwide interconnectedness. Populism is characterized by an appeal to ordinary people against elites, and hybridity involves the blending of different cultural forms. These terms provide a fundamental vocabulary for analyzing the historical, political, and cultural shifts that have shaped the modern and contemporary global social landscape.

32. (B) McDonaldization - Arjun Appadurai
McDonaldization is a concept developed by George Ritzer to describe the principles of the fast-food restaurant dominating various sectors of society. Arjun Appadurai is instead known for his theory of global cultural flows or scapes. This distinction is crucial in cultural studies, as Ritzer focuses on rationalization and efficiency while Appadurai examines the complex, multidirectional movement of global culture.

33. (B) I, II, IV and V
Cultural tourism can revive lost arts and generate income, but it often leads to staged authenticity and the commodification of sacred rituals. These consequences highlight the complex relationship between economic development and cultural preservation. While tourism provides resources for heritage maintenance, it can also transform living traditions into market products, altering their original meaning and significance for the local community.

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identity further expands to include virtual profiles and networked selves. This progression reflects shifts in social organization and technology, showing how our understanding of who we are is constantly reshaped by the historical and cultural context we inhabit.

86. (B) State of being diverse and varied in expressions
Heterogeneity refers to a state of being diverse and varied in cultural expressions. In the context of globalization, it describes how local cultures creatively adapt global influences, resulting in a wide array of unique forms rather than a single uniform culture. This concept emphasizes the persistence of variety and the creative agency of communities in maintaining their distinct identities while engaging with the wider world.

87. (D) Pastiche - Imitation celebrating the original
Pastiche is a postmodern technique involving the imitation of a style or period in a way that celebrates the original. Unlike grand narratives or essentialism, which are questioned by postmodernists, pastiche embraces the mixing of diverse elements. It reflects the postmodern interest in playful imitation and the breakdown of traditional boundaries between high and low culture, emphasizing the creative reuse of existing historical and artistic materials.

88. (A) Expressing contemporary realities using cultural roots
Neo-folk formations emerge primarily to express contemporary social and political realities using traditional cultural roots. This synthesis allows artists to connect modern experiences with deep-seated heritage, creating meaningful expressions for today's audiences. It is not about erasing the past or government bans, but about the creative reinterpretation of tradition to reflect the current world, ensuring that folk forms continue to evolve and remain relevant.

89. (C) Folk genres for public health bio-politics
Using traditional storytelling to educate people about public health issues like vaccinations is a practical application of bio-politics. This approach utilizes familiar cultural forms to manage and protect the health of a population. It demonstrates how traditional knowledge and modern state goals can intersect, showing that folklore remains a powerful and relevant tool for addressing contemporary global crises and promoting community well-being.

90. (A) Jean Baudrillard
Jean Baudrillard introduced the concepts of simulacra and simulation to describe how images and signs replace the reality they are supposed to represent. In a postmodern world, simulations can become more real than the original, leading to a condition of hyperreality. His work is essential for understanding how media and technology shape our perception of truth and identity in an era dominated by digital representation.

91. (D) Strengthening of isolated indigenous societies
Globalisation typically involves increased migration, the spread of consumer culture, and the formation of diasporic identities, which often challenge the isolation of indigenous societies. Rather than strengthening isolation, globalization frequently brings external pressures that force interaction and adaptation. The preservation of truly isolated cultures is becoming an exception as global networks of trade, media, and communication reach into even the most remote corners of the world.

92. (B) It often becomes a site of contestation.
In the context of globalization, identity often becomes a site of contestation as local traditions interact with global influences. It is not fixed or purely genetic but is a complex social construct that is constantly negotiated. This process can lead to conflict or creative synthesis, reflecting the ongoing struggle of individuals and communities to define themselves in an increasingly interconnected and rapidly changing world.

93. (C) They avoid folklore as it is seen as backward.
Protest movements frequently use folklore because its emotional and cultural symbols resonate deeply with the masses. Folk songs and street theatre serve as powerful mediums for expressing collective resistance and building community solidarity. Far from avoiding it, activists leverage the familiar and meaningful nature of traditional forms to communicate their messages effectively and challenge oppressive structures within society and the state.

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77. (A) I, II and IV
Populism is characterized by charismatic leadership, anti-elitism, and an appeal to the "pure people" against a perceived corrupt establishment. It often emphasizes national identity and traditional values, standing in contrast to the ideals of hyper-globalization. By positioning the common citizen against globalized elites, populist movements seek to reclaim political and cultural power for what they define as the authentic members of a nation.

78. (D) Digital Globalization
Local artisans using e-commerce platforms to sell traditional crafts globally exemplifies digital globalization. This process utilizes technology to connect local producers with international markets, bypassing traditional barriers to trade. It allows cultural heritage to be shared and monetized on a global scale, illustrating how digital networks can empower local communities by providing new opportunities for economic development and cultural visibility.

79. (A) Both A and R are true and R is the correct explanation of A.
The changing dimensions of folk performances often involve commercialization because cultural tourism creates a demand for traditional arts as consumable entertainment. As rituals are adapted for tourists, they may be altered in length or style to increase their market appeal. This process illustrates the significant impact of economic forces on cultural heritage, where the need for profit can reshape authentic traditional expressions.

80. (B) Cultural hybridization or homogenization
Global media exposure often leads to either cultural hybridization, where different elements mix to create new forms, or homogenization, where local cultures become more uniform. These outcomes reflect the complex ways in which global and native influences interact. While some cultures adapt and thrive through blending, others may lose their distinctiveness under the pressure of dominant global media standards and consumer patterns.

81. (A) P-2, Q-4, R-1, S-3
Arjun Appadurai's scapes describe the multidirectional flows of globalization: ideoscapes cover political ideas, technoscapes involve technology, financescapes refer to capital, and ethnoscapes describe the movement of people. These dimensions help explain the irregular and complex nature of global interactions. Understanding these flows is essential for analyzing how culture, money, and technology move across borders and shape the contemporary world in various and unpredictable ways.

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82. (A) Protest Movements - Status quo maintenance
Protest movements are aimed at challenging the status quo and bringing about social or political change, rather than maintaining it. In contrast, cultural tourism involves heritage preservation, hybridization describes cultural mixing, and bio-politics refers to control over biological life. The incorrect pair highlights the fundamental nature of protest as a force for transformation and resistance against established systems of power and cultural norms.

83. (A) I, II and IV
Neo-folk formations can be urban-based, address modern social issues, and merge old motifs with new aesthetics. They are not restricted to rural populations or ancient dialects; instead, they represent a dynamic synthesis of heritage and contemporary life. This adaptability allows traditional elements to remain relevant and expressive for diverse audiences, illustrating the ongoing evolution of folk culture in response to modern social conditions.

84. (A) Both Statement I and Statement II are correct.
Modernity emphasizes rationality and objective truth, while postmodernity challenges these concepts and celebrates relativity and fragmentation. This intellectual shift reflects a move away from universal explanations toward a more pluralistic and subjective understanding of reality. Both discourses provide essential frameworks for analyzing how human thought and social organization have evolved from the Enlightenment to the contemporary era, highlighting the diversity of perspectives.

85. (A) I, II, III, IV
The concept of identity has evolved from pre-modern ties to religion and hierarchy, to modern nation-state and class identities, followed by fluid post-modern constructs. In the digital era,

challenges impact lifestyles and migration. These interconnected forces work together to transform how humans live, interact, and perceive their place in the world, illustrating the comprehensive nature of global change.

103. (D) Zygmunt Bauman
Zygmunt Bauman introduced the concept of liquid modernity to describe a contemporary society where conditions change so rapidly that social structures and habits cannot solidify. This state of constant flux leads to a sense of uncertainty and individual responsibility for navigating life. His work provides a critical perspective on how the acceleration of global life affects human relationships, community bonds, and the individual experience of time and space.

104. (D) Both A and R are false.
Cultural homogeneity is not absolute, as local cultures often creatively adapt and resist global influences. Local communities are not passive recipients; they actively modify global products to fit their own traditions, a process known as glocalization. This dynamic interaction ensures the persistence of cultural diversity and highlights the agency of local actors in navigating and shaping the impact of globalization on their unique social environments.

105. (C) Creation of digital lore like memes.
Global digital networks have expanded the dimensions of folklore by facilitating the creation of new forms like digital lore and memes. These expressions circulate rapidly across the globe, reflecting the contemporary social and political concerns of a networked society. This shift shows that folklore is not a dying tradition but an evolving one that utilizes modern technology to reach broader audiences and maintain its cultural relevance.

106. (A) P-4, Q-3, R-2, S-1
Cultural hybridization is seen in the mixing of languages like Spanglish, while neo-folk formations involve modern bands using traditional instruments. Cultural tourism is represented by visiting tribal villages to observe rituals, and bio-politics involves state mandates like genetic testing. These examples illustrate the diverse ways in which global, local, and political forces interact to shape modern cultural practices, identities, and the management of human life.

107. (D) Clash of Civilizations - Karl Marx
The concept of the "Clash of Civilizations" was developed by Samuel Huntington, not Karl Marx. This theory suggests that cultural and religious identities will be the primary source of conflict in the post-Cold War world. In contrast, Marx focused on economic class struggles. The other pairs, including Wallerstein's World-Systems Theory and Castells' Network Society, correctly match theorists with the major concepts that define globalization studies.

108. (A) I, III and IV
Populism divides society into the "pure people" and the "corrupt elite," often utilizing folk rhetoric to mobilize support. It has emerged as a powerful force in the twenty-first century, addressing grievances related to economic and cultural changes. Populist movements are not limited to one political side and frequently prioritize common sense over intellectualism, promising to protect national identity and the interests of the ordinary citizens.

109. (A) Both Statement I and Statement II are correct.
Ideologues of globalization generally emphasize its role in promoting human freedom and economic wealth through global integration. In contrast, post-colonial theorists often critique it as a continuation of Western imperialism, highlighting how it can perpetuate global power imbalances. These two perspectives illustrate the fundamental debate over whether globalization represents a path toward universal progress or a new form of cultural and economic dominance.

110. (A) II, I, IV, III
Cultural interaction has evolved from ancient routes like the Silk Road, to the imposition of values during the colonial era, followed by post-colonial cultural nationalism. Finally, digital global homogenization has emerged in the contemporary period through widespread internet connectivity. This historical progression shows how the scale and speed of cultural exchange have increased over time, fundamentally changing the ways in which different societies interact and influence one another.

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176. (B) Zygmunt Bauman
Zygmunt Bauman introduced the concept of liquid modernity to describe a world where traditional social structures and certainties have dissolved into a state of constant change. This fluidity leads to increased uncertainty and shifts the burden of navigating life onto the individual. His work is essential for understanding the social consequences of globalization, where the acceleration of time and space makes it difficult for habits and institutions to solidify.

177. (B) I, II and IV
Bio-politics, a concept developed by Michel Foucault, involves the state's administration of life and its management of births, deaths, and public health. It examines how modern power is exercised through the regulation of biological processes in the citizenry to maintain social order and economic productivity. This form of governance highlights the intersection of political authority and the physical bodies of the population, focusing on the management of human life.

178. (A) Cultural Hybridity
Mixing traditional tribal motifs with digital projection mapping in an art exhibition is a concept application of cultural hybridity. This synthesis blends heritage with modern technology to create a new form of creative expression. It illustrates how traditional elements can be reimagined within contemporary contexts, showcasing the dynamic interaction between local roots and global artistic trends, and demonstrating that cultural heritage is an evolving and adaptable resource.

179. (A) Both A and R are true and R is the correct explanation of A.
The dimensions of folklore are shifting from oral to digital transmission because digital media platforms have become the dominant infrastructure for global communication. These technologies allow stories and traditions to be shared and mutated instantaneously across borders. This evolution ensures that folklore remains a living part of modern life, adapting to the technological environment of a networked world where digital connectivity is central to social interaction and cultural exchange.

180. (D) Search for authentic identity in a globalized world.
The rise of neo-folk formations among urban youth is primarily driven by a search for authentic identity in an increasingly globalized and standardized world. By reconnecting with their cultural roots and reinterpreting traditions for modern life, young people can build a sense of belonging and uniqueness. This movement reflects a desire to balance global influences with a meaningful heritage, showing how tradition can be used to navigate contemporary life.

181. (A) P-3, Q-4, R-1, S-2
Michel Foucault explored bio-politics, David Harvey coined time-space compression, Marshall McLuhan popularized the global village, and Anthony Giddens developed structuration. These key thinkers and their concepts provide the theoretical foundation for analyzing the complex social, political, and cultural transformations of the modern era. Their work helps us understand how power, technology, and human agency interact to shape the contemporary global world and our individual experiences within it.

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182. (B) Post-modernism - Grand Narratives validated
Post-modernism is defined by its rejection and skepticism of grand narratives, rather than their validation. This intellectual shift favors fragmented, relative, and localized truths over universal explanations of history and progress. The other pairs, including Robertson's glocalization, Ritzer's McDonaldization, and Bauman's liquid modernity, correctly associate these major theorists with the central concepts that define contemporary sociology and cultural studies, used to analyze the rapidly changing modern social landscape.

183. (B) II, III and IV
Modernity is characterized by industrialization, bureaucratization, and a strong belief in linear progress and science. It represents a shift from traditional authorities toward rationality and objective knowledge. This worldview focuses on social organization through formal systems and technological advancement, fundamentally shaping modern institutions and the pursuit of development. Rejection of science and a preference for tradition over reason are generally

119. (D) Statement I is incorrect but Statement II is correct.
While globalization involves deterritorialization, it has not created a completely borderless world where local boundaries have no meaning; borders still significantly impact social and political life. Glocalism correctly acknowledges that global forces are always modified to fit local conditions. This process highlights the active role of local cultures in negotiating globalization, resulting in unique adaptations that blend global influences with specific regional practices and identities.

120. (A) Cultural contact and blending of elements.
The primary cause of hybridization in folklore is the contact between different cultures and the subsequent blending of their unique elements. This process occurs through migration, trade, and media, leading to the creation of innovative artistic and social forms. Hybridization allows traditional practices to evolve by incorporating new influences, illustrating the dynamic and creative nature of cultural exchange in an increasingly interconnected and globalized world.

121. (C) Same coffee chains on global streets
Homogenization predicts that globalization will lead to cultural uniformity, such as the presence of identical coffee chains on streets throughout the world. This process reflects the spread of standardized consumer habits and the dominance of a few global brands. It raises concerns about the loss of local variety and the emergence of a single, Western-influenced global culture that replaces diverse regional practices with uniform commercial standards.

122. (A) Positions based on specific social group interests.
Identity politics refers to political positions and alliances based on the specific interests and identities of social groups, such as race, gender, or religion. In a globalized world, these identities often become central to political mobilization as communities seek to protect their rights and recognition. This approach highlights how personal and collective heritage shape political engagement, often in response to the perceived pressures of global homogenization.

123. (D) Culture is fragmented and fluidly reconstructed.
In postmodern theory, culture is viewed as a fragmented and fluid entity that is constantly being reconstructed through interaction and interpretation. It is not static or biologically determined; instead, it is a creative process where individuals draw from diverse sources to build their identities. This perspective emphasizes the breakdown of traditional boundaries and the importance of individual agency in navigating a world defined by plurality and change.

124. (B) It involves public health policies.
(Correction: The question asks for the INCORRECT statement. Option C is the correct answer for the question as Marshall McLuhan did NOT coin the term Bio-politics; Michel Foucault did. The provided correct answer is B, which is factual about Bio-politics but maybe the question intended to ask for what it primarily refers to or has a typo in the key. Following the provided answer key logic): Bio-politics examines the relationship between power and the body, focusing on population control and public health. It was introduced by Michel Foucault to explain how modern states manage life. Therefore, any statement suggesting it is unrelated to public health or population management would be incorrect. This concept is vital for understanding how political authority is increasingly integrated into the biological processes of citizens.

125. (C) Neo-folk protest and hybridization
Combining traditional ancestral songs with hip-hop beats to protest corporate actions is a clear example of neo-folk protest and hybridization. This approach utilizes both cultural heritage and modern global styles to communicate a powerful message of resistance. It demonstrates how marginalized communities can adapt their traditions to gain global visibility and advocate for their rights, illustrating the creative and political potential of cultural blending.

126. (D) Media conglomerates and Americanization
Cultural imperialism is often linked to the critique of large media conglomerates and the resulting "Americanization" of global culture. This perspective argues that the worldwide distribution of Western media products leads to the dominance of one nation's values over

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to lead to Westernization and the loss of local cultures. Both perspectives represent the core of the debate regarding the cultural impact of global interconnectedness. They illustrate the ongoing tension between the creative possibilities of cultural exchange and the risks of cultural dominance and homogenization in a globalized world.

160. (A) I, II, III, IV
Traditional folk art typically moves from being a pristine local practice to being documented by ethnographers, then commodified for cultural tourism, and finally hybridized on digital social media platforms. This trajectory reflects the increasing influence of external forces and technology on cultural heritage. Each stage transforms the context and meaning of the art form, illustrating how folklore adapts to the economic and technological conditions of a globalized society.

161. (B) Artistic imitation celebrating a style or period.
Pastiche is a postmodern artistic technique that involves the imitation of a particular style, period, or author in a way that celebrates the original. Unlike parody, which mocks its subject, pastiche is generally neutral or appreciative. It reflects the postmodern interest in playfully mixing diverse cultural influences and historical elements, emphasizing the creative reuse and reinterpretation of the existing artistic and cultural landscape.

162. (A) Neo-folk protest - Symbols for modern causes
Neo-folk protest involves using reinvented traditional symbols to advocate for modern social and political causes. This approach connects contemporary activism with cultural heritage, using familiar motifs to communicate messages of resistance. It demonstrates the continued power of folklore to mobilize communities and address modern issues, illustrating how traditional forms are adapted and repurposed to stay relevant and influential in a changing global environment.

163. (C) Adaptation of global ideas into local forms.
Glocalization is the process of adapting global products and ideas to suit specific local cultural contexts. This synthesis allows global brands and concepts to remain relevant by respecting regional traditions and needs. It highlights the agency of local communities in negotiating with global forces, ensuring that globalization is not just a one-way imposition but a complex interaction that results in diverse and localized cultural expressions.

164. (D) Bio-piracy and challenge to native cultures
Patenting a traditional crop variety developed by indigenous farmers is a case of bio-piracy and a significant challenge to native cultures. This practice exploits traditional knowledge for corporate profit without fair compensation or recognition for the community that created it. It illustrates the legal and ethical conflicts that arise when global intellectual property systems interact with communal heritage, often to the detriment of marginalized indigenous populations.

165. (C) Severing practices from their native places.
Deterritorialization refers to the process by which cultural practices and social relations are severed from their original geographical locations. This occurs through migration, global media, and transnational trade, allowing cultural elements to exist and evolve outside their native contexts. It is a central feature of globalization, creating a world where identities and traditions are no longer strictly tied to specific physical territories or national borders.

166. (B) Rise of hyper-local niche dialects
Homogenization involves the spread of uniform cultural standards, such as global fast-food chains and the dominance of English. The rise of hyper-local niche dialects is an exception, as it represents cultural diversification and the persistence of unique local identities. While globalization often pushes for sameness, many communities actively work to maintain or revive their distinct linguistic and cultural heritage as a form of resistance against global uniformity.

167. (D) It is a project to be created and recreated.
In the context of postmodernity, identity is seen as an ongoing project that individuals must constantly create and recreate. It is not a fixed or biological fact but is fluid, multiple, and shaped by personal choices and cultural interactions. This perspective emphasizes individual agency in navigating a complex global world, where people can draw from a diverse range of influences to build and adapt their sense of self.

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135. (A) I, II, III, IV
The progression from the Enlightenment to high modernism, followed by postmodernism and finally the global digital network society, reflects the evolution of human thought and technology. Each stage has introduced new ways of understanding reason, progress, and interconnectedness. This chronological order shows how societies have moved from a belief in universal truths toward a more fragmented, digital, and globalized experience of reality and cultural expression.

136. (A) Revival of traditions via modern influences.
Neo-folk refers to the revival and reinterpretation of traditional folk elements through modern musical and artistic influences. This genre often blends ancient motifs with contemporary aesthetics and technologies, creating a synthesis that appeals to modern audiences. It demonstrates how cultural heritage can remain dynamic and relevant by evolving to address contemporary social and political themes, rather than remaining a static historical artifact from the past.

137. (C) Hybridity - Fusion of local and global elements
Hybridity involves the creative fusion of local and global cultural elements to produce new forms of expression. This process is a common outcome of globalization, where different traditions interact and blend. Unlike cultural imperialism, which involves dominance, or isolation, which avoids contact, hybridity highlights the creative potential of cultural exchange, leading to a more diverse and innovative global cultural landscape where multiple influences coexist.

138. (A) State policies favoring Western biomedicine.
A significant challenge to native cultures involves state policies that prioritize Western biomedicine over traditional healing practices. This bio-political approach can marginalize indigenous knowledge and reduce the autonomy of native communities in managing their own health. Such policies reflect a broader push for standardization that often ignores the cultural and ecological contexts in which traditional medicinal systems have successfully functioned for centuries.

139. (D) Staged authenticity and commodification
Altering a folk legend to make it more appealing to tourists is a clear case of staged authenticity and commodification. This process prioritizes marketability over the genuine meaning of the tradition, transforming cultural heritage into a product for consumption. It reflects the economic pressures that can lead communities to modify their own stories, potentially eroding the authentic cultural significance of their folklore to satisfy global travel demands.

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140. (B) Francis Fukuyama
Francis Fukuyama proposed the "End of History" thesis, suggesting that the global spread of liberal democracy and free-market capitalism marked the final stage of human ideological evolution. He argued that the major conflicts that drove history had been resolved in favor of Western political and economic systems. This concept became a central point of debate in the post-Cold War era regarding the future of global development.

141. (C) Pure Orthodoxy
Pure orthodoxy refers to the strict adherence to original, unmixed traditions, making it the opposite of hybridity. Creolization, syncretism, and bricolage all involve the blending and creative reuse of diverse cultural elements. While hybridity emphasizes mixing and innovation, orthodoxy seeks to maintain static and unchanged practices. This distinction is crucial for understanding how cultures either resist or embrace the influences of global interaction and exchange.

142. (D) It is fragmented, multiple, and performative.
In post-modernity, identity is understood as fragmented, multiple, and performative rather than being fixed or biologically determined. Individuals navigate diverse cultural influences and construct their identities through continuous interaction and choice. This perspective emphasizes that who we are is an ongoing project, shaped by the various social contexts we inhabit and the digital and global networks we participate in during our daily lives.

143. (A) It proves globalization is only one-way homogenization.
Glocalization actually contradicts the idea of one-way homogenization by showing

111. (A) Efforts by a group to bring about or resist change.
A protest movement consists of collective efforts by a group to bring about or resist social, political, or cultural change. These movements often challenge the status quo and give a voice to marginalized populations. By mobilizing resources and utilizing various forms of expression, such as folklore and public demonstrations, protest movements aim to influence public opinion and shape the future direction of their society and government.

112. (B) Glocalization - Local pop music on global networks
Glocalization is perfectly illustrated by local pop music gaining visibility on global networks, where local styles are adapted for international audiences while maintaining regional roots. This process contrasts with homogenization, which seeks uniformity. It highlights the dynamic interaction between global platforms and local creativity, resulting in diverse cultural expressions that allow regional artists to participate in the global economy while preserving their unique cultural identity and heritage.

113. (B) Youth migrating and abandoning mother tongues.
A major challenge to native cultures is the migration of youth to urban areas, often resulting in the abandonment of their mother tongues. This loss of linguistic transmission threatens the survival of traditional knowledge and cultural identity. As younger generations prioritize global languages for economic opportunities, the unique worldviews and oral traditions embedded in native languages risk becoming extinct, highlighting the disruptive impact of globalization on traditional social structures.

114. (A) Impact of tourism on folklore domains.
Scheduling a traditional harvest festival to coincide with cruise ship arrivals is a clear example of tourism's impact on folklore domains. This shift prioritizes economic benefit over the original cultural and agricultural significance of the event. It illustrates how traditional practices can be modified to accommodate global travelers, potentially leading to the commodification of heritage and a loss of its authentic meaning for the local community.

115. (C) Arjun Appadurai
Arjun Appadurai is famous for introducing the concept of "scapes" to explain the fluid and multidirectional flows of global culture. These dimensions—ethnoscapes, technoscapes, financescapes, mediascapes, and ideoscapes—provide a framework for understanding how people, technology, money, media, and ideas move across the world. His theory emphasizes the irregular and complex nature of globalization, highlighting how these flows interact to shape contemporary social and cultural identities.

116. (D) Strict copyright and corporate ownership
Folk performances are typically characterized by community participation, oral transmission, and a dynamic, adaptable nature. They are generally considered collective heritage rather than being subject to strict corporate ownership or copyright laws. This communal aspect distinguishes folk traditions from commercial popular culture, emphasizing that they are living expressions shared by a group and passed down through generations, rather than being controlled by centralized economic entities.

117. (C) It emphasizes science, progress, and rationality.
The discourse on modernity emphasizes the power of science, the inevitability of progress, and the importance of rationality in organizing society. It represents a shift away from tradition and superstition toward objective knowledge and industrial development. This worldview has fundamentally shaped modern institutions and the global pursuit of technological advancement, reflecting a belief in humanity's ability to understand and control the natural and social worlds.

118. (B) They are disconnected from traditional roots.
Neo-folk formations are defined by their creative connection to traditional roots, which they reinterpret for modern contexts. They are not disconnected from heritage; instead, they blend old motifs with contemporary aesthetics and technologies to remain relevant. This synthesis allows younger generations to engage with their cultural past while addressing today's social and political issues, demonstrating the ongoing vitality and adaptability of traditional folk forms in a changing world.

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151. (D) Arjun Appadurai
Arjun Appadurai developed the theory that globalization is composed of five overlapping "scapes"—ethnoscapes, technoscapes, financescapes, mediascapes, and ideoscapes. This framework explains how people, technology, capital, images, and ideas flow across the world in complex and irregular ways. His work highlights the fluid and multidirectional nature of global cultural exchange, providing a vital tool for analyzing how contemporary identities and social realities are formed.

152. (A) I, II and III
Native cultures face significant challenges from the loss of ancestral land, state-imposed assimilation policies, and the commercial exploitation of their traditional knowledge. These pressures can lead to cultural erosion and the marginalization of indigenous communities. Unlike being immune to change, native societies are often vulnerable to global economic and political forces that threaten their traditional lifestyles, livelihoods, and the continued transmission of their unique heritage.

153. (C) Neo-folk protest movements
Using folklore to mobilize resistance against oppressive state policies is a hallmark of neo-folk protest movements. These movements leverage the emotional power and cultural significance of traditional symbols to build community solidarity and communicate grievances. By connecting modern activism with cultural roots, they demonstrate the continued political relevance of folk traditions as tools for social change and resistance against centralized authority and global injustices.

154. (A) Both A and R are true and R is the correct explanation of A.
Populist movements frequently invoke traditional folklore and nostalgia to create a unified narrative of a "pure people" standing against globalized elites. These symbols provide a powerful emotional connection that fosters a sense of belonging and national identity. By tapping into shared cultural memories, populist leaders can mobilize support and strengthen their message of protecting traditional values against the perceived threats of globalization.

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155. (D) Marginalization in favor of state biomedicine.
The effect of bio-politics on traditional folk healing is often its marginalization as states prioritize Western biomedicine to manage population health. This approach can lead to the loss of traditional medicinal knowledge and reduced autonomy for indigenous healers. Such policies reflect the state's drive for standardization and control over the biological life of citizens, often overlooking the cultural and ecological value of local medical traditions.

156. (A) P-2, Q-3, R-4, S-1
Arjun Appadurai wrote Modernity at Large, David Harvey wrote The Condition of Postmodernity, George Ritzer wrote The McDonaldization of Society, and Saskia Sassen wrote The Global City. These foundational texts provide key theoretical frameworks for understanding global cultural flows, the shift to postmodernity, the standardization of society, and the role of major urban centers in the global economy, respectively.

157. (C) Bio-politics - Karl Marx
Bio-politics is a concept introduced by Michel Foucault, not Karl Marx, to describe how modern states regulate populations through control over biological life. In contrast, simulacra is associated with Baudrillard, cultural hegemony with Gramsci, and liquid modernity with Bauman. These terms represent central ideas in contemporary sociology and cultural studies, used to analyze how power, media, and social structures evolve in the modern and postmodern eras.

158. (A) I, II and IV
The internet facilitates the rapid dissemination of local myths, the creation of digital folklore like memes, and the archiving of dying dialects. While it changes how communities gather, it does not completely erase physical meetings; instead, it provides new ways to connect. These effects show how digital technology can both challenge and support cultural heritage, allowing traditional forms to reach global audiences and mutate into innovative new expressions.

159. (A) Both Statement I and Statement II are correct.
Ideologues of globalization often argue that it promotes diversity by allowing for local adaptation, while critics highlight its potential

how local cultures actively adapt and modify global products. Examples like the McAloo Tikki in India demonstrate that multinational corporations must engage with local tastes to succeed. This process highlights the agency of local communities in shaping global influences, resulting in a diverse cultural synthesis rather than a simple imposition of Western standards.

144. (A) Both Statement I and Statement II are correct.
Homogeneity suggests that globalization leads to cultural uniformity, often through Westernization, while heterogeneity argues that local cultures creatively adapt these influences to produce new, diverse forms. Both concepts are essential for analyzing the complex and often contradictory impacts of global interconnectedness. They reflect the ongoing tension between the forces of global standardization and the persistence of local creativity and cultural variety in contemporary society.

145. (B) Penetration of internet into rural areas.
The shift of folklore from village squares to digital platforms is primarily driven by the penetration of the internet into rural areas. This technological access allows traditional performers to reach global audiences and share their heritage in new ways. Digital connectivity transforms the domains of folklore, facilitating its mutation and survival in a networked world where geographic distance is no longer a barrier to cultural transmission.

146. (A) Glocalization
Weavers modifying traditional designs with global fashion trends to increase sales is a perfect application of glocalization. This strategy blends local heritage with global market demands, creating a product that is both culturally rooted and commercially relevant. It illustrates how traditional artisans can navigate globalization by using global influences to revitalize their crafts and reach a wider, more diverse audience of consumers.

147. (C) Understanding beliefs based on their own culture.
Cultural relativism is the principle of understanding a person's beliefs and practices within the context of their own culture, rather than judging them by external standards. This approach encourages respect for cultural diversity and avoids ethnocentrism. It is fundamental in anthropology and global studies for fostering cross-cultural understanding and recognizing the inherent value and logic behind different human traditions and social norms across the world.

148. (D) Transforming traditional arts into market goods.
The commodification of folklore involves transforming traditional arts and stories into market goods for profit. This process often strips rituals of their original community meaning to satisfy commercial demands. While it can provide economic benefits to performers, it also risks eroding the authentic cultural value of the heritage, as traditions are increasingly treated as products for consumption within the global capitalist market system.

149. (C) Their duration may be altered for commercial audiences.
(Correction: Following the logic of the MCQ, Option A should be the incorrect statement as folk performances ARE affected by technology. If the answer key says C is incorrect, it implies the key itself has an error or C refers to something else. Assuming A is the intended incorrect statement): Modern folk performances are increasingly affected by sound technology, often being repackaged for television and altered in length to appeal to commercial audiences. These changes reflect the influence of global media and tourism, where traditional arts are modified to meet market expectations. Identifying these shifts is essential for understanding how folklore adapts and survives in a commercialized global environment.

150. (B) Hybridization and changing dimensions
Performing a tribal dance with electronic music and modern choreography on a national talent show exemplifies hybridization and the changing dimensions of folk performance. This synthesis blends traditional heritage with contemporary popular culture, creating a new form of expression for a mass audience. It illustrates how folklore evolves through interaction with modern media, expanding its reach while undergoing significant stylistic and contextual transformations.

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168. (A) Some argue it leads to a single global village.
(Correction: The question asks for the INCORRECT statement. Option D is clearly the incorrect statement as not all theorists agree globalization is purely positive; many are critical. Assuming D was intended as the answer): Global culture theories offer diverse perspectives, with some arguing for a global village, some for a clash of civilizations, and others for hybridization. Most theorists acknowledge both positive and negative impacts, highlighting how globalization can promote interconnectedness while also causing inequality and cultural erosion. This ongoing academic debate reflects the multifaceted and often contradictory nature of global social and economic change.

169. (D) Statement I is incorrect but Statement II is correct.
The emergence of populism is closely linked to economic globalization, as movements often leverage the anxieties and insecurities caused by global free trade and the perceived loss of national sovereignty. Many citizens feel marginalized by global economic shifts and see populist leaders as defenders of their interests against globalized elites. This connection illustrates how global economic integration can spark powerful political reactions centered on identity and protectionism.

170. (A) The 'museumization' of living cultures.
Cultural tourism can lead to the 'museumization' of living cultures, where traditions are preserved in a static, performative state for visitors. This process may strip rituals of their evolving nature and original meaning, turning them into historical exhibits for profit. While it provides visibility, it also risks freezing cultural heritage in time to satisfy tourist expectations of authenticity, potentially hindering the natural development of vibrant, living traditions.

171. (D) Can possess multiple, overlapping identities.
Applying hybridization to modern identity means recognizing that individuals can possess multiple, overlapping identities derived from diverse cultural influences. Instead of choosing a single strict identity, people navigate and blend global and local perspectives to form a complex sense of self. This fluidity reflects the reality of living in an interconnected world where cultural contact is constant, allowing for a more nuanced and varied experience of personal and collective identity.

172. (B) Blurring of real and fiction with no distinction.
Hyperreality, as defined by Jean Baudrillard, is a condition where the blurring of reality and its simulations leaves no clear distinction between the two. In a world dominated by media and digital technology, images can become more influential than the actual things they represent. This concept is a key part of postmodern thought, describing how our perception of the world is increasingly shaped by signs, symbols, and virtual experiences.

173. (C) A folktale adapted into a viral web series.
A folktale adapted into a viral web series is a prime example of the changing domains of folklore. This shift from oral tradition to digital media allows heritage to reach global audiences and take on new forms. It demonstrates that folklore is not a static past but a living tradition that utilizes modern technology to remain visible and relevant, evolving to fit the communication habits of a networked society.

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174. (D) They advocate for destroying all trade networks.
Ideologues of globalization champion economic integration and technological advancement, rather than the destruction of trade networks. They often promote neoliberal policies and believe that global interconnectedness reduces poverty and spreads democratic values. Their focus is on expanding and strengthening global ties through free-market capitalism, viewing the removal of barriers to trade as a path toward universal progress and increased human freedom across the entire planet.

175. (A) Protest movements using native folklore
Indigenous people using ancient forest-worship hymns to protest deforestation is a clear example of protest movements leveraging native folklore. These traditional symbols provide a powerful emotional resonance and cultural justification for environmental activism. By connecting their cause to ancestral heritage, activists can build solidarity and express their resistance in a way that is deeply rooted in their unique worldview and historical relationship with the land.

others. It highlights the unequal nature of global cultural flows, where powerful economic entities can overshadow local traditions and promote a more uniform global consumer identity.

127. (A) I, II and IV
Post-modernity is defined by its skepticism toward grand narratives and its embrace of fragmentation, pastiche, and multiple perspectives. It questions the absolute authority of science and rejects the idea of inevitable, linear progress. By focusing on the relative and the local, postmodern thought challenges the totalizing structures of modernity, favoring a pluralistic and ironic understanding of culture, knowledge, and the nature of human society.

128. (B) Commodification and cultural erosion
The replacement of indigenous crafts with cheap imitations mass-produced abroad exemplifies commodification and cultural erosion. This process treats traditional heritage as a low-cost product for profit, often depriving local artisans of their livelihoods and stripping the craft of its original cultural value. It reflects the negative impacts of global trade on native traditions, where market forces can lead to the loss of unique cultural skills and meanings.

129. (A) Both A and R are true and R is the correct explanation of A.
The domains of folklore are expanding into digital spaces because the internet provides a new infrastructure for the transmission and mutation of folk culture. Digital platforms allow stories and traditions to be shared globally and instantaneously, leading to the emergence of new forms like digital lore. This evolution shows that folklore is not a static tradition but a dynamic one that adapts to the technological conditions of the modern world.

130. (A) Efficiency, predictability, and control.
McDonaldization impacts cultural life by prioritizing efficiency, calculability, predictability, and control in various social sectors. This process leads to the standardization of experiences and products, often at the expense of local variety and individual quality. It reflects a form of global rationalization that seeks to streamline consumption and behavior, shaping a more uniform social landscape driven by the principles of the fast-food industry and corporate management.

131. (A) P-3, Q-4, R-1, S-2
Modernity is associated with a belief in universal reason, while globalization involves the compression of the world through interconnectedness. Post-modernity focuses on the deconstruction of truth, and populism utilizes anti-elite rhetoric. These core ideas define the different intellectual and political movements that have shaped our understanding of progress, identity, and the nature of global society from the Enlightenment to the contemporary era.

132. (D) Homogeneity - Endless cultural diversity
Homogeneity refers to the process of making things uniform and identical, which is the opposite of endless cultural diversity. While glocalization adapts the global to the local and hybridization mixes cultures, heterogeneity describes the persistence of variety. The incorrect pair highlights that homogenization is a force for sameness, often criticized for threatening the survival of diverse regional practices and promoting a single global cultural standard.

133. (A) I, II, III and IV
Cultural tourism often results in economic revitalization and heritage preservation, but it can also lead to commodification and the loss of sacred meaning in rituals. These valid impacts show the complexity of using culture for economic development. While tourism provides funding for maintaining landmarks, the pressure to entertain visitors can transform living traditions into performances, potentially altering their original significance for the local community.

134. (A) Both Statement I and Statement II are correct.
Ideologues of globalization often promote it as a force for universal economic prosperity and development. At the same time, populist leaders frequently critique it for benefiting only global elites while harming the economic interests and cultural identity of ordinary citizens. Both statements represent the major conflicting viewpoints that define current debates about the social and economic consequences of global interconnectedness and market integration.

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seen as opposing the core values of the modern discourse.

184. (C) Statement I is correct but Statement II is incorrect.
Homogeneity in globalization is often linked to Americanization, where standardized Western values and products spread worldwide. However, glocalization does not imply that local cultures are wiped out; instead, it shows how global products are adapted to fit local traditions. This interaction highlights the agency of local communities in negotiating globalization, resulting in a synthesis that preserves regional uniqueness while participating in the wider, interconnected world economy and cultural landscape.

185. (A) I, II, III, IV
Identity has evolved from pre-modern ties to tribal hierarchy, to modern nation-state associations, followed by fluid post-modern constructs. In the digital era, identity is increasingly defined by algorithmic data profiles and networked selves. This chronological development reflects shifts in social organization and technology, showing how our sense of who we are is continuously reshaped by the historical, political, and technological environment we inhabit in a globalized society.

186. (A) Shifting world of tourists, immigrants, and refugees.
In Arjun Appadurai's theory, ethnoscapes refer to the shifting world of people—tourists, immigrants, refugees, and exiles—who move across global borders. This dimension of global cultural flows highlights the increasingly mobile nature of human populations and the complex ways in which this movement shapes social life and cultural identity. It illustrates how the flow of people contributes to a more interconnected but also irregular and unpredictable global social landscape.

187. (D) Imperialism - Loss of culture to dominant ones
Cultural imperialism describes the loss of local cultural autonomy as a dominant nation's values and products are spread globally, often overwhelming regional traditions. This process reflects unequal power dynamics in global cultural flows. In contrast, hybridity involves mixing, staged authenticity is performative for tourists, and neo-folk is a modern reinterpretation of heritage. Understanding imperialism is essential for analyzing how global dominance can threaten the survival of diverse cultural expressions and identities.

188. (B) Backlash against economic inequality and loss of identity.
The emergence of populism is primarily a backlash against the economic inequality and perceived loss of cultural identity caused by globalization. Many people feel marginalized by global market shifts and threatened by foreign influences, leading them to support movements that promise to protect national interests. Populism addresses these anxieties by positioning the "ordinary citizen" against global elites, promising a return to traditional values and a more secure sense of national belonging.

189. (C) Bio-politics and control over native cultures
State laws dictating which seeds can be planted is a clear case of bio-politics and control over native cultures. This regulation manages the biological practices of farmers to meet economic or state goals, often at the expense of traditional agricultural knowledge. It illustrates the intersection of political power and biological life, highlighting how state-mandated standards can disrupt indigenous lifestyles and reduce the autonomy of communities in managing their own resources.

190. (D) Antonio Gramsci
Antonio Gramsci developed the concept of cultural hegemony to explain how a dominant class maintains its power by establishing its own values and norms as the universal "common sense" of a society. This form of control is achieved through cultural institutions like schools and media rather than force. His theory provides a vital framework for understanding how social order is maintained through consent and the influence of culture on political and economic structures.

191. (A) Strict adherence to classical aesthetic rules.
Post-modernity is characterized by its rejection of strict classical aesthetic rules, favoring instead pastiche, parody, and the blurring of high and popular culture. It is defined by its skepticism toward universal truths and

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involves powerful entities patenting natural resources or ancient knowledge for profit. It represents a significant ethical and legal challenge in the global economy, as it threatens the cultural rights and economic autonomy of marginalized populations who have developed and maintained this knowledge over many generations of history.

237. (C) Homogenization - Cultural uniformity
Homogenization refers to the process by which globalization leads to a single, uniform global culture and standardized social practices, often through Western influence. In contrast, heterogeneity focuses on variety, glocalization on local adaptation, and populism on anti-elite rhetoric. Understanding homogenization is vital for analyzing how global economic and media forces can overshadow local traditions, leading to concerns about the survival of cultural diversity and the dominance of a few global cultural standards.

238. (D) Response to technological and global shifts.
The changing dimensions of folklore genres are primarily a response to the profound technological and global shifts of the contemporary era. Digital media and increased cultural contact allow traditional forms to evolve and reach new audiences. Rather than being a sign of decay, these changes demonstrate the adaptability of folklore as it mutates to remain relevant in a networked society. This evolution ensures that cultural heritage continues to be a living and expressive part of modern life.

239. (A) Emergence of Populism due to globalization.
A political party campaigning to protect native interests against global corporations and immigrants is a clear example of populism emerging in response to globalization. These movements address the economic and cultural anxieties of citizens who feel threatened by global integration and the perceived loss of national sovereignty. By promising to restore identity and traditional jobs, populist leaders mobilize support through a narrative that pits the "ordinary people" against globalized elites and foreign influences.

240. (B) Homogenization
Cultural convergence is most closely aligned with homogenization, as both terms describe the process where cultures become more similar and uniform through global interaction. This trend often involves the spread of standardized Western consumer habits and values across different societies. While it increases global interconnectedness, it also raises significant concerns about the loss of unique local traditions and the emergence of a single global cultural standard that overshadows the diverse regional practices of different communities.

241. (B) Active promotion of McDonaldization
Resistance against globalization includes neo-folk protest, language revitalization, and legal battles against bio-piracy, while the active promotion of McDonaldization is actually an acceptance of global standardization. McDonaldization represents the spread of uniform and rationalized social models, which many cultural resistance movements seek to challenge. These efforts at resistance aim to protect cultural autonomy and local diversity, highlighting the ongoing struggle between global homogenizing forces and the desire for unique regional identity and heritage.

242. (A) It can lead to the revival of traditional crafts.
Cultural tourism can benefit local communities by providing an economic incentive for the revival and preservation of traditional crafts and arts. When tourists show interest in unique heritage, it can lead to the revitalization of skills that might otherwise be lost. While it brings risks like commodification, tourism also provides resources and visibility for diverse cultural expressions, helping to sustain regional identities and livelihoods in an increasingly interconnected and commercialized global social environment.

243. (C) It accepts a single, universal history.
Post-modernity is characterized by its rejection of a single, universal history or any totalizing grand narrative. Instead, it embraces plurality, fragmentation, and multiple relative truths. Postmodern thought questions Enlightenment reason and progress, blurring the lines between high and popular culture. This skeptical approach encourages the deconstruction of traditional authorities and emphasizes the importance of diverse, localized perspectives and interpretations in understanding the complex and varied nature of the human and social world.

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highlighting how state authority can intervene in the most intimate aspects of indigenous existence, often challenging the cultural autonomy and traditional social structures of native peoples.

199. (D) Glocalism argues local cultures are entirely passive.
Glocalism actually highlights the active agency of local cultures in negotiating with global forces, rather than seeing them as passive. It refers to the process where global trends are adapted to fit local contexts, resulting in unique cultural syntheses. While global processes represent standardized trends, glocalism emphasizes that local communities creatively shape these influences. This process ensures that globalization results in diverse localized expressions rather than just a simple one-way homogenization.

200. (A) Changing domains for public health bio-politics
Using traditional local theatre to spread HIV/AIDS awareness is a practical example of changing folklore domains for public health bio-politics. This strategy utilizes familiar cultural forms to manage the biological well-being of a population, illustrating how the state and international organizations can leverage heritage to achieve medical goals. It demonstrates that traditional arts are not just historical artifacts but living tools that can be effectively adapted to address contemporary global health crises.

201. (C) Saskia Sassen
Saskia Sassen popularized the concept of the "Global City" to describe major urban centers like New York, London, and Tokyo that play a central role in driving the global economy. These cities serve as hubs for finance, business services, and international corporate networks. Her work highlights how globalization concentrates economic power in specific geographic locations, creating a new urban hierarchy that connects cities to each other more than to their own surrounding nations.

202. (B) I, II and III
Realistic outcomes of globalization include increased cultural exchange, the spread of global consumerism, and a threat to linguistic diversity as dominant global languages take precedence. While it significantly alters borders, it does not immediately eliminate them entirely. These complex outcomes show how global interconnectedness can simultaneously promote new forms of interaction and consumption while also creating challenges for the preservation of local cultural heritage and the maintenance of traditional linguistic variety.

203. (D) Glocalization
Glocalization is defined by the adaptation of global phenomena to suit specific local cultural contexts. This process ensures that global products and ideas are modified to be culturally relevant and successful in regional markets. It represents a synthesis where local agency and global influences interact, illustrating that globalization is a complex negotiation rather than a simple top-down imposition. This synthesis results in a diverse cultural landscape where global trends and local traditions coexist.

204. (A) Both A and R are true and R is the correct explanation of A.
Populism is often a reaction against globalization because proponents argue it strips away national sovereignty and dilutes local cultural identity. By positioning the "ordinary citizen" against global elites, populist movements address the fears of those who feel threatened by global economic and cultural integration. These movements promise to protect traditional values and reclaim political power, reflecting the significant social and political tensions sparked by the rapid pace of global social change.

205. (C) It promotes standardization and efficiency.
McDonaldization promotes standardization and efficiency in local food cultures, often replacing diverse traditional methods with uniform fast-food models. This process prioritizes speed and predictability, leading to a more homogenous global dining experience. While it increases accessibility, it also risks eroding local culinary variety and the social practices associated with traditional, slow-paced cooking, reflecting the broader impact of global rationalization and mass consumption on daily life and regional cultural practices.

206. (A) P-3, Q-4, R-1, S-2
Ideologues of globalization promote borderless free trade, while populism uses anti-establishment

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its embrace of fragmentation and irony. This approach encourages a playful and pluralistic understanding of art and culture, where diverse styles are mixed and reinterpreted, reflecting a shift away from the rigid structures and totalizing goals of modernism.

192. (B) They use reinvented symbols for modern causes.
Neo-folk protest movements utilize reinvented traditional symbols to advocate for modern social and political causes. This approach connects contemporary activism with deep-rooted cultural heritage, providing a powerful emotional and symbolic language for resistance. By adapting traditional motifs to address modern issues, these movements demonstrate the continued vitality and political power of folk traditions as tools for community mobilization and social change in a complex, globalized world environment.

193. (B) Globalization provides only benefits without challenges.
Globalization brings both significant benefits and severe challenges, such as the loss of languages, displacement due to climate change, and the commercial exploitation of traditional knowledge. To claim it provides only benefits is incorrect, as many native cultures struggle with its disruptive impacts on their traditional lifestyles and cultural autonomy. Recognizing these challenges is essential for understanding the complex and often harmful consequences of global interconnectedness on marginalized indigenous populations.

194. (D) Statement I is incorrect but Statement II is correct.
Cultural tourism does not always perfectly preserve the original meaning of rituals; instead, it frequently leads to 'staged authenticity', where practices are altered to meet tourist expectations. This commodification of heritage can transform living traditions into performances for profit, potentially eroding their authentic cultural value for the community. This process highlights the tension between the economic potential of tourism and the need to protect the genuine and evolving nature of cultural heritage.

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195. (C) Telecommunications and rapid transportation.
The major cause of time-space compression is the development of advanced telecommunications and rapid transportation networks. These technologies accelerate economic and social activities, making geographical distances feel shorter and communication instantaneous. This process fundamentally changes how humans perceive and experience the world, reflecting the increased speed and interconnectedness of global life. It is a defining characteristic of both globalization and postmodernity, altering our social relations and global economic systems.

196. (D) How language and institutions shape understanding.
Applying Michel Foucault's concept of discourse to globalization involves analyzing how language, knowledge, and institutions work together to shape our understanding of the world. This approach focuses on how specific narratives become dominant and how they exercise power by defining what is considered true or normal. It highlights the role of communication and institutional structures in constructing social reality and managing global social, political, and cultural relations in the contemporary era.

197. (C) Social assets like education promoting mobility.
Cultural capital refers to social assets, such as education, skills, and knowledge, that promote social mobility in a stratified society. This concept, developed by Pierre Bourdieu, emphasizes that culture itself can function as a resource that provides advantages to individuals from certain social backgrounds. In a globalized world, cultural capital is increasingly important for navigating international networks and accessing opportunities, illustrating how culture and social inequality are deeply intertwined in modern life.

198. (B) State-mandated family planning for indigenous populations.
State-mandated family planning for indigenous populations is a primary example of bio-politics affecting native cultures. This policy involves the state's direct regulation of the biological reproduction of a specific community to achieve demographic or social goals. It illustrates the intersection of political power and biological life,

marketable products for consumption by visitors from other cultures.

214. (B) Bio-piracy
Claiming patent rights over traditional medicinal knowledge used by a native tribe is a direct example of bio-piracy. This practice involves the commercial exploitation of traditional resources and knowledge without the consent or compensation of the community that developed them. It represents a significant challenge to native cultures in the global economic system, highlighting ethical and legal conflicts over the ownership of biological heritage and the rights of indigenous populations to their traditional knowledge.

215. (D) Humanity reached the endpoint of ideological evolution.
The "End of History" thesis, proposed by Francis Fukuyama, suggests that with the global triumph of liberal democracy and free-market capitalism, humanity reached the endpoint of its ideological evolution. He argued that the major conflicts that drove human history had been resolved in favor of Western political and economic systems. This idea became highly influential after the Cold War, sparking significant debate about the future of global political development and social organization.

216. (A) Identities becoming strictly singular and uniform.
Globalisation typically leads to complex, cosmopolitan, and hybrid identities rather than strictly singular and uniform ones. While there is a rise in defensive localism, the overall trend is toward multiple and overlapping senses of self. Claiming that identities become uniform is an exception to most theories, which emphasize that global interaction and migration result in a more fragmented and varied experience of identity, as individuals navigate diverse cultural and social influences.

217. (C) It suggests global Western-dominated uniformity.
Homogenization refers to the process by which globalization leads to a single, Western-dominated global culture and uniform social standards. This includes the spread of identical consumer brands and the dominance of a few global languages. This concept is often criticized for threatening the survival of local traditions and regional variety, as it pushes for a more standardized world that reflects the values and practices of powerful Western nations and international corporations.

218. (A) It is exclusively created by isolated rural elderly.
Neo-folk music is not limited to isolated rural elderly; it is a modern genre that blends traditional folk with contemporary styles and often appeals to urban youth. It represents a clear example of cultural hybridization, where ancient motifs are reinterpreted through modern aesthetics and technology. This synthesis allows cultural heritage to remain dynamic and relevant for new generations, illustrating how tradition evolves to reflect the contemporary social and political world in which it exists.

219. (D) Statement I is incorrect but Statement II is correct.
Protest movements frequently use folklore because its traditional symbols and emotional resonances are highly effective in mobilizing the masses and building solidarity. Activists leverage familiar cultural forms to express resistance and communicate their message in a way that is deeply rooted in communal heritage. Folklore is not seen as outdated; instead, it is a living tool that provides meaningful language and imagery to challenge oppressive structures and advocate for social change in society.

220. (B) Migration, media, and transnational capital.
Cultural deterritorialization is primarily caused by the flow of people, media images, and money across national borders. These forces sever cultural practices from their original physical locations, allowing them to exist and evolve in new, global contexts. This process is a defining feature of globalization, creating a world where identities and traditions are increasingly mobile and no longer strictly tied to a specific territory or nation, leading to a more interconnected but fragmented cultural landscape.

221. (C) Combine diverse available cultural elements.
In the context of a neo-folk performance, a bricoleur will combine a diverse range of available cultural elements, styles, and instruments to create a unique and innovative expression. This

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rhetoric to mobilize support. Neo-folk formations focus on reviving traditional elements in modern contexts, and bio-politics examines state control over biological life. These concepts and focus areas define the major intellectual and political frameworks used to analyze the complex interactions between economy, culture, and power in the modern and contemporary globalized world across different societies.

207. (A) Global Culture - Leads to absolute world peace.
While globalization increases interconnectedness, it is incorrect to say it leads to absolute world peace; it can also cause conflict, inequality, and social tension. Heterogeneity emphasizes diversity, while homogenization focuses on standardization, and postmodernity is skeptical of grand theories. These concepts provide a more realistic framework for understanding global social change, highlighting that cultural interaction can lead to both creative synthesis and significant social and political challenges worldwide.

208. (B) II, III and V
A glocal strategy involves modifying global products for local markets, including local actors in global networks, and creating hybrid cultural expressions. It does not ignore local norms or enforce strict uniformity; instead, it prioritizes adaptation and cultural relevance. This approach allows global entities to succeed by respecting and incorporating local traditions, demonstrating the dynamic and interactive nature of globalization where local and global forces work together to shape contemporary social life.

209. (D) Statement I is incorrect but Statement II is correct.
Native cultures face significant challenges from modern bio-politics, which can involve state-imposed health and dietary regulations that disrupt traditional lifestyles. Such policies manage the biological life of indigenous communities to fit modern national standards, often marginalizing traditional medical and ecological knowledge. Recognizing these impacts is essential for understanding how the intersection of political power and biological governance can threaten the cultural autonomy and long-standing social structures of native populations.

210. (A) I, II, III, IV
A traditional folk art typically progresses from a pristine local practice to being discovered and documented by external researchers, then commodified for cultural tourism, and finally hybridized with global digital media. This trajectory reflects the increasing influence of global economic and technological forces on cultural heritage. Each stage transforms the context and meaning of the art form, illustrating how folklore evolves and adapts to the conditions of a rapidly changing and interconnected world.

211. (C) Systems constructed by beliefs and practices.
In Foucault's theory, discourse refers to systems constructed by beliefs, practices, and institutions that define what can be said and known about a topic. It is not just simple conversation; it is a way of organizing knowledge that exercises social and political power. Understanding discourse is vital for analyzing how social reality is constructed and how certain ideas become dominant while others are marginalized in both local and global contexts across history.

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212. (D) Diasporic Identity - People living outside homelands
A diasporic identity is formed by people who live outside their original homelands but maintain strong cultural and emotional ties to them. This concept is increasingly important in a globalized world defined by migration. In contrast, essentialist identity is seen as fixed, national identity is tied to a specific state, and digital identity is based on online presence. These diverse identity concepts illustrate the complex ways in which individuals define themselves in modern society.

213. (C) A tribal dance performed at a resort for guests.
A tribal dance performed at a resort is a classic example of staged authenticity, where cultural practices are presented specifically for the entertainment of tourists. This performance is often modified to fit the audience's expectations, potentially stripping the ritual of its original community significance. It highlights the commodification of heritage in the global tourism industry, where traditions are adapted to become

229. (A) Both A and R are true and R is the correct explanation of A.
Hybridization in folklore represents a dynamic cultural process rather than decay because it allows traditional cultures to adapt and remain relevant by incorporating new elements. This flexibility enables traditions to survive and evolve within the modern world. By blending global and local influences, hybridization fosters cultural innovation and ensures that heritage continues to reflect the lived experiences and contemporary concerns of communities in a rapidly changing and increasingly interconnected global social environment.

230. (B) Identities become complex and transnational.
Globalization causes identities to become increasingly complex and transnational as individuals navigate multiple cultural influences across borders. It does not lead to strictly singular or uniform identities; instead, it fosters cosmopolitan and hybrid senses of self. While some may revert to defensive localism, the overall trend is toward fluid identities that are shaped by global media, migration, and interconnected social networks, reflecting the varied and mobile nature of life in the modern globalized era.

231. (A) P-4, Q-1, R-2, S-3
Marshall McLuhan introduced the global village, George Ritzer developed McDonaldization, Michel Foucault explored bio-politics, and Jean Baudrillard introduced hyperreality. These central concepts provide the theoretical tools for analyzing the social, political, and cultural shifts that define the modern and postmodern eras. Understanding these terms is essential for grasping how media, rationalization, power, and simulation interact to shape the contemporary global social landscape and our individual and collective experiences of reality.

232. (A) Time-Space Compression - Michel Foucault
Time-space compression is a concept popularized by David Harvey, not Michel Foucault. It describes how technology and economy accelerate social life, making space feel shorter. The other pairs correctly match Beck with risk society, Bauman with liquid modernity, and Appadurai with global cultural scapes. These terms represent foundational ideas in the study of globalization and postmodernity, providing frameworks for understanding the rapid transformations and uncertainties that characterize social life in the contemporary world.

233. (B) I, II, IV and V
Challenges to native cultures include bio-piracy, the commodification of rituals, the erosion of languages, and displacement due to global projects. Indigenous societies are not immune to climate change; in fact, they are often the most vulnerable. These significant challenges show how global economic and environmental forces can threaten the livelihoods, traditional knowledge, and cultural survival of native populations, requiring active efforts by communities and international organizations to protect their rights and heritage.

234. (A) Both Statement I and Statement II are correct.
Ideologues often argue that globalization spreads human rights and democracy through interconnectedness. Conversely, critics point out that it frequently imposes Western bio-political norms on other societies, challenging their cultural autonomy and traditional ways of managing life. Both perspectives are essential for understanding the complex impact of global integration, reflecting the debate over whether it represents a path to universal progress or a new form of cultural and political dominance worldwide.

235. (A) I, II, III, IV
The progression from pre-literate oral culture to print capitalism, then electronic broadcast media, and finally global digital networks reflects the historical evolution of media influence on culture. Each technological shift has expanded the scale and speed of cultural exchange, fundamentally altering how information and traditions are shared. This chronological stages show how societies have moved toward intense global interconnectedness, where digital technology now plays a central role in shaping social life and cultural expression.

236. (B) Commercial exploitation of traditional knowledge.
Bio-piracy refers to the commercial exploitation of biological resources and traditional knowledge from indigenous communities without their consent or fair compensation. This practice

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technique focuses on the creative reuse of existing materials to build new meaning. It highlights the agency of the artist in actively shaping their work through the synthesis of multiple influences, reflecting the fragmented and pluralistic nature of contemporary culture and the postmodern interest in playful imitation.

222. (D) Ideology of shared moral global community.
Cosmopolitanism is the ideology that all human beings belong to a single, shared moral global community. It prioritizes global connections and universal rights over narrow national or ethnic interests. In a globalized world, this perspective encourages cross-cultural understanding and engagement with diverse ways of life. It stands in contrast to isolationism and extreme nationalism, promoting a sense of responsibility and belonging to the wider human family across all geographic and cultural borders.

223. (A) It is a double-edged sword regarding commodification.
From a critical perspective, cultural tourism is a double-edged sword that can both preserve heritage and lead to its harmful commodification. While it provides vital economic support for maintaining traditions, it also risks transforming them into market products for entertainment. This process may result in staged authenticity and the loss of original cultural meaning, highlighting the complex and often contradictory impact of global tourism on the survival and integrity of living community traditions.

224. (B) It is solely a right-wing political phenomenon.
Populism is not limited to one side of the political spectrum; it can be either a left-wing or right-wing phenomenon. Its core characteristic is the appeal to "the pure people" against "the corrupt elite." Populist movements often utilize nationalist rhetoric and cultural nostalgia in response to the economic and cultural pressures of globalization. This broad appeal allows it to manifest in various forms, promising to restore power and identity to ordinary citizens across diverse political contexts.

225. (B) Bio-politics, tourism, and cultural challenges
A community losing access to sacred land for an international eco-tourism project highlights a conflict involving bio-politics, tourism, and significant challenges to native cultures. This situation involves the state managing resources and populations for global economic goals, often at the expense of traditional spiritual and ecological practices. It illustrates how the push for global development and tourism can threaten the cultural autonomy and sacred heritage of indigenous communities, leading to displacement and cultural erosion.

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226. (A) Post-modernity
The concept of simulacrum, representing a copy that has no original, is a key idea in the discourse on post-modernity. Developed by Jean Baudrillard, it describes a world where simulations of reality replace the actual world. This condition, known as hyperreality, is a defining feature of the postmodern era, reflecting how media and symbols shape our perception of truth. It highlights the breakdown of traditional distinctions between reality and image in a world dominated by digital representation.

227. (A) I, II and IV
Global culture theories emphasize that world-systems theory focuses on economic inequality, while global cultural flows are multidirectional. Hybridization is a widely recognized outcome that highlights cultural mixing. However, homogenization is not the only accepted outcome, as many theorists also argue for heterogeneity and the persistence of diversity. These diverse perspectives provide a comprehensive framework for analyzing the complex and varied ways in which globalization reshapes our interconnected social and cultural world today.

228. (D) Folk performance in digital economy
A folk artist selling NFTs of their traditional work is a prime example of folk performance participating in the global digital economy. This practice utilizes modern technology and new economic models to share and monetize cultural heritage on a global scale. It demonstrates that traditional art forms are not stuck in the past but can actively engage with and benefit from the latest digital innovations, illustrating the adaptability and resilience of folklore in the contemporary world.

244. (C) Statement I is correct but Statement II is incorrect.
Globalization has indeed expanded the domains of folklore into transnational digital communities through the internet. However, digital media does not prevent hybridization; in fact, it accelerates it by facilitating the mixing of diverse cultural elements. These technologies allow for rapid cultural exchange and the emergence of innovative new forms, showing that digital connectivity is a major force for cultural mutation and the creation of hybridized expressions in our increasingly networked and interconnected global society.

245. (C) Exploitation by corporations via bio-politics.
A primary challenge to native cultures in the Amazon is the exploitation of their traditional medicinal knowledge by corporations through bio-political mechanisms. This involves the state and companies regulating and patenting biological resources for profit, often without fair compensation for the indigenous groups who discovered them. Such practices marginalize traditional knowledge and challenge the autonomy of native peoples, illustrating the deep conflicts that arise when corporate interests and global legal systems intersect with communal heritage.

246. (B) Curate local folk mixed with regional pop.
A glocal strategy for a music streaming platform involves curating playlists that mix local folk traditions with regional pop music to appeal to specific cultural contexts. This approach respects local heritage while engaging with global trends, creating a unique synthesis that resonates with regional audiences. It illustrates how global digital services must adapt to local tastes and practices to succeed, fostering a diverse musical landscape where global influences and regional identities are creatively blended.

247. (D) Blending beliefs into a new, unified system.
Cultural syncretism refers to the process of blending different beliefs, practices, or philosophies into a new and unified system. This is a common result of cultural contact and interaction throughout history, where diverse traditions meet and influence one another. It leads to unique expressions that combine elements from various origins, illustrating the creative potential of cultural exchange and the fluid, evolving nature of human belief systems and social practices in a globally connected world.

248. (A) Band using traditional chants to protest mining.
A band using traditional chants to protest mining is a perfect example of a neo-folk protest movement. This approach connects contemporary activism with deep-rooted cultural heritage, using familiar symbols to mobilize community support and express resistance. It demonstrates that traditional forms are not just historical artifacts but living, powerful tools that can be adapted and repurposed to address modern social and environmental issues, illustrating the continued vitality and political relevance of folklore in today's world.

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249. (C) It is solely concerned with conservation.
Bio-politics is not limited to conservation; it refers to the state power exercised over the biological lives of entire populations, including health, demography, and bodily regulation. Developed by Michel Foucault, this concept examines how modern authority manages births, deaths, and well-being to maintain social order and economic goals. It highlights the intersection of political power and human life, focusing on the management of biological processes as a key mechanism of modern governance in diverse societies.

250. (A) Protest, digital lore, and bio-politics resistance
An indigenous tribe using digital media to stop a dam project frames their cause through protest, digital lore, and resistance against bio-political control over their sacred lands. This case illustrates how marginalized communities can leverage global technology and narratives of rights to protect their heritage. It demonstrates the intersection of traditional values, modern activism, and digital networks, showing how native cultures can adapt and navigate global forces to defend their autonomy and preserve their unique way of life.

251. (B) Borderless economic and cultural exchanges
Based on the passage, ideologues of globalization promote a world without borders where economic and cultural interactions go beyond national limits. This academic viewpoint suggests

that such exchanges facilitate the integration of diverse societies into a unified global framework, redefining how communities interact and share values through a transformative and systemic process that aligns contemporary societies.

252. (A) Theories of global culture can explain societal integration
Proponents of globalization operate under the premise that global cultural theories provide a sufficient explanation for the rapid merging of varied societies into a singular framework. This assumption underpins the belief that integration is a transformative movement, which reshapes traditional community interactions and establishes new cultural paradigms by accounting for the systemic shifts that occur during these encounters.

253. (C) As a transformative process redefining community interactions
Scholars advocating for globalization interpret global culture as a fundamental mechanism of change rather than a simple addition to existing structures. They argue that it actively redefines how communities share values and interact, creating new cultural paradigms. This perspective emphasizes the evolution of globalization from a purely economic concept into a deep cultural discourse involving systemic societal restructuring.

254. (D) Because localized traditions encounter overarching global forces
Cultural theories are required to address systemic changes because of the inevitable collision between long-standing local traditions and powerful global influences. These encounters necessitate a framework that explains how communities adapt when their established practices meet broader global forces, ensuring the discourse accurately reflects the practical integration and structural alignment of societies while accounting for various ground-level dynamics.

255. (C) A critical evaluation of the ideologues of globalisation
Gaining a thorough comprehension of global cultural theories necessitates performing a detailed assessment of the individuals who conceptualize globalization. Their frameworks significantly influence both academic study and practical applications regarding the integration of contemporary societies. Evaluating these ideologues allows researchers to trace the shift from economic phenomena to deeply rooted cultural discourses and understand the alignment of contemporary global societies.

256. (B) Structural progress and rationality
Within the provided text, the discussion regarding modernity focuses on the importance of rational thought, industrial advancement, and organized development as the core drivers of societal evolution. This perspective views progress through a structured lens, establishing foundational paradigms that prioritize systematic growth and logical frameworks within the context of evolving cultural and social history during the modern industrial era.

257. (D) It introduces a critical re-evaluation of these paradigms
The shift toward post-modernity involves a deep and critical examination of the organized structures established during the modern era. This academic transition highlights the breakdown of uniform narratives, replacing them with a focus on fluidity, fragmentation, and multiple cultural perspectives. It challenges the established rationality of earlier periods by emphasizing the decentered nature of reality and diverse configurations.

258. (A) It acts as an accelerating agent introducing global interconnectedness
Globalization functions as a catalyst that speeds up the transition between modern and post-modern states by creating high levels of international connectivity. Rather than eliminating previous traits, it creates a situation where societies must constantly negotiate between different structural paradigms. This process complicates traditional frameworks by introducing diverse configurations and increasing the speed of cultural and structural integration processes.

259. (C) Diverse dismantling and reassembly of structures
The intersection of these three concepts demonstrates the way traditional societal foundations are broken down and subsequently rebuilt in various new forms. This continuous

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process of negotiation shows that cultural narratives are not static but are subject to constant transformation and reconfiguration as global forces interact with local environments, leading to a complex structural transition and unique cultural configurations.

260. (A) When globalisation permeates and influences local environments
Conflict between the structured, rational approach of modernity and the fragmented, fluid nature of post-modernity is most visible when globalizing influences enter local settings. This penetration creates a dynamic environment where communities must navigate the breakdown of uniform cultural metanarratives. The resulting tension highlights the complex relationship between established structural progress and the decentered realities of modern global integration.

261. (D) As a reactionary force to globalizing forces
In the context of global culture, populism is viewed as a defensive response to the perceived intrusions of global integration. It is conceptualized as a reaction to the disruption of traditional economic and socio-cultural systems. This movement arises from the friction created by rapid globalization, serving as a significant factor in analyzing how communities resist external pressures and systemic shifts.

262. (B) The perceived overreach of disruptive globalizing forces
Scholars identify the expansion and intrusion of global forces into local systems as the primary catalyst for populist movements. These forces are seen as disrupting established traditions and economic frameworks, creating tensions that manifest as a desire to push back. This emergence is viewed as a direct consequence of the pressures exerted by rapid international integration on localized cultural and economic systems.

263. (C) It serves as a mechanism to reclaim localized identities and boundaries
When faced with the overwhelming influence of external global trends, communities utilize populism to re-establish their unique cultural identities and set firm boundaries. This process acts as a way to assert local values against perceived threats. It functions as a protective mechanism that aims to restore traditional motifs and maintain a sense of distinct communal belonging against global integration pressures.

264. (D) Traditional cultural motifs
Populist movements frequently employ long-standing cultural symbols and themes to rally populations against the perceived threats of globalization. By framing global integration as a danger to core societal values, these movements use familiar traditional elements to build solidarity. This strategic use of motifs helps communities organize resistance and reinforce their shared identity while navigating the complex landscape of global culture.

265. (A) Localized resistance
The structural changes resulting from global integration do not occur without opposition; instead, they often spark resistance within specific communities. This localized pushback, frequently seen through populist movements, highlights the underlying friction in cultural theories. Understanding this resistance is essential for scholars evaluating the total socio-cultural impact of globalization and the resilience of traditional community values against systemic shifts.

266. (B) A fluid, renegotiated concept
Under the influence of global forces, identity transitions from a fixed or static state to one that is constantly changing and open to revision. Communities and individuals find that their self-understanding is no longer permanent but must be continuously managed. This fluidity results from the intersection of transnational flows with traditional practices, altering the very nature of selfhood in contemporary societies.

267. (B) They continuously challenge them
The introduction of global cultural elements acts as a persistent source of pressure on traditional ways individuals perceive themselves. These new variables disrupt established modes of self-understanding, forcing people to reconsider their roles and heritage. This process ensures that identity remains a dynamic area of struggle rather than a simple, inherited set of traits, emphasizing the transformative impact of globalization.

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(D) A is false but R is true.

17. Identify the correct pair of folk foodways and its primary characteristic.
(A) Dhokla – Traditional sweet dish of Kerala
(B) Apong – Fermented rice beer of Northeast India
(C) Sandesh – Spicy meat curry of Rajasthan
(D) Litti Chokha – Fermented fish of Nagaland

18. Arrange the following steps of an agricultural folklore cycle in the typical chronological sequence:
I. Sowing songs
II. Land preparation rituals
III. Harvest celebrations
IV. Weeding chants
(A) II, I, IV, III
(B) I, II, III, IV
(C) II, IV, I, III
(D) IV, I, II, III

19. Identify the incorrect statement regarding the Bhuta Kola ritual.
(A) It is an animistic ritual dance of coastal Karnataka.
(B) It involves spirit worship.
(C) It is traditionally performed exclusively by Brahmin priests.
(D) The performer is believed to be temporarily possessed by the spirit.

20. When analyzing the architecture of a 'Bhunga' in Kutch, its circular shape is primarily an application of which structural concept?
(A) Strategic defense against regional predatory wild animals
(B) Technical methods for maximizing daily solar heat gain
(C) Spatial designs for facilitating traditional communal living
(D) Resistance against local cyclonic winds and earthquakes

21. Which musical tradition is famously associated with the Manganiyar and Langa communities?
(A) Baul
(B) Bhatiali
(C) Rajasthani folk music
(D) Lavani

22. Read the following list of folk games and answer the question that follows:
I. Pallanguzi
II. Chaupar
III. Pachisi
IV. Kabaddi
Which of the above are traditional Indian board games?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II and IV

23. What does 'Animism' primarily refer to in folk religious practices?
(A) The ritual worship of multiple deities within grand temple complexes
(B) The dogmatic and strict adherence to a specific written holy text
(C) The philosophical rejection of all spiritual and supernatural beliefs
(D) The belief that natural elements possess a distinct spiritual essence

24. Match the items in List I with those in List II and choose the correct option:
List I: (Festival)
P. Hornbill
Q. Bonalu
R. Lai Haraoba
S. Nuakhai
List II: (State)
1. Odisha
2. Nagaland
3. Telangana
4. Manipur
(A) P-2, Q-3, R-4, S-1
(B) P-4, Q-1, R-2, S-3
(C) P-2, Q-4, R-3, S-1
(D) P-3, Q-2, R-1, S-4

25. Which of the following traditional clothing textiles is NOT an example of tie-and-dye or resist-dyeing technique?
(A) Bandhani
(B) Patola
(C) Phulkari
(D) Ikat

26. The following question consists of two statements — Assertion (A) and Reason (R).

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homogeneity as a major initial challenge for communities striving to maintain their unique identities.

277. (D) Globalization often fosters profound cultural heterogeneity
While there is a fear of uniformity, deeper analysis shows that globalization actually encourages a wide variety of cultural expressions. Rather than creating absolute sameness, it leads to an environment where many different cultural elements can coexist and interact. This diversity highlights the resilience of local communities and the multi-layered nature of the cultural landscapes formed by modern global integration.

278. (B) The merging of distinct cultural forms to create new expressions
Hybridization is the specific process where different cultural backgrounds and practices combine to produce entirely new and unique social results. This interaction ensures that local communities do more than just absorb outside influences; they blend them with their own traditions. It represents a creative transformation that results in fresh cultural forms, reflecting both indigenous heritage and modern globalized encounters.

279. (C) It functions as a mediating force between the two extremes
Hybridization acts as a middle ground between the complete uniformity of homogeneity and the total separation of heterogeneity. It serves to bridge these two cultural states by allowing for the integration of global and local elements. This process helps cultural boundaries remain flexible and resilient, facilitating the creation of complex, multi-layered cultural landscapes within a world of increasing global connectivity.

280. (D) They combine global culture with indigenous traditions
Research into cultural shifts shows that local groups are active participants in the globalization process. Rather than being passive recipients, they take global influences and merge them with their own long-standing customs. This combination ensures that cultural boundaries remain porous yet strong. It emphasizes that local heritage is not replaced but is instead evolved through creative contact with external forces.

281. (A) From localized communal settings into transnational spaces
Folklore and folk performances are moving away from their traditional, small-scale origins toward broader, digitally mediated environments. This shift means that cultural expressions are no longer confined to specific geographic areas but are shared across international borders. This migration into transnational spaces represents a significant change in how these genres are presented to and experienced by diverse and non-traditional global audiences.

282. (B) Global communication technologies
The development of worldwide communication tools has necessitated a rethinking of the ways folk traditions are shared and understood. These technologies change the methods of transmission and consumption, forcing practitioners to adjust their traditional contexts. This re-evaluation is essential for ensuring that folklore remains relevant in an age where digital interaction frequently replaces face-to-face communal sharing of artistic expressions.

283. (B) To secure relevance in a globalized arena
In order to survive and continue reaching audiences, performers of folk arts must change their methods to fit the modern world. This adaptation is a necessary strategy to ensure their cultural expressions do not become obsolete. By modifying their performances, they can engage with a wider, more diverse audience, allowing their indigenous traditions to endure despite overwhelming and rapid globalizing pressures.

284. (A) The context, duration, and thematic focus
To attract non-traditional and international viewers, folk performers frequently modify the setting, length, and subject matter of their work. These changes help make traditional arts more accessible and appealing to people outside the original community. Such adjustments are part of an evolutionary survival strategy, ensuring that the core of the cultural expression remains while its presentation evolves for modern consumption.

285. (C) As an evolutionary survival strategy ensuring endurance
Academics interpret the shifts in folk genres not as a loss, but as a way for these traditions to survive into the future. By moving into

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268. (A) The struggle to reconcile ancestral heritage with global paradigms
A crisis of identity often occurs when people find it difficult to balance their long-standing ancestral traditions with the dominant cultural patterns spread by globalization. This conflict between local roots and global media or consumerism creates significant tension. Navigating this complex terrain requires a re-evaluation of personal and communal bonds, leading individuals to struggle with their foundational concepts of self.

269. (C) The intersection of global media, consumerism, and local traditions
To grasp the modern concept of identity, researchers must look at where international media and consumer habits meet indigenous practices. This crossroads is where the negotiation of self occurs, as individuals process external global influences through the lens of their local upbringing. Analyzing this specific point of contact reveals the transformative impact globalization has on daily rituals and community language.

270. (D) Actively reconstructed rather than passively inherited
Modern identity is an ongoing process of creation and adaptation rather than a fixed legacy received from the past. Through constant negotiation with global and local forces, individuals and communities build their sense of self. This active reconstruction emphasizes the profound impact of globalization, showing that identity is a flexible tool used to navigate a rapidly changing and complex cultural landscape.

271. (C) Overarching transnational forces
In the context of cultural dynamics, the global refers to powerful, international influences that aim to create uniform economic and cultural systems across the world. These forces represent a universalizing trend that spans beyond national borders. Understanding the global is essential for analyzing how these large-scale networks interact with local contexts to establish expansive cultural inputs and economic frameworks.

272. (B) Localized adaptation of external forces
The term glocal describes the way specific communities take universal global influences and modify them to suit their unique local environments. This process demonstrates that globalization is not just a top-down imposition but involves active tailoring by indigenous groups. It represents the transformation of external inputs into something that holds specific meaning within a particular cultural or social context.

273. (D) They actively filter global trends through socio-cultural lenses
Academic study shows that local populations do not simply accept global changes without question. Instead, they process these trends through their own unique cultural perspectives. This filtering process allows communities to participate in global networks while retaining their own significance. It confirms that cultural exchange is a complex, multi-directional interaction rather than a simple process of external absorption.

274. (A) That globalization inevitably leads to complete cultural erasure
By studying the interaction between local and global forces, scholars can disprove the idea that global integration always results in the total loss of unique cultures. The existence of glocal adaptations proves that communities are capable of preserving their distinctiveness. This analysis highlights the strategic negotiations and resilience of local traditions in the face of expansive transnational cultural inputs.

275. (C) A strategic socio-cultural negotiation
The ongoing conflict within the glocal versus global framework points to a deliberate process where communities manage their relationship with the wider world. This negotiation involves balancing the preservation of local identity with the need to engage with global networks. It demonstrates the complex mechanisms through which societies adapt to and transform external cultural inputs to maintain relevance.

276. (A) Cultural homogeneity through standardized practices
In the early stages of global integration, there is a risk that diverse cultures will be replaced by a single, uniform way of life. This threat arises from the spread of standardized consumer habits and global routines that can overshadow local traditions. Researchers identify this push toward

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with contemporary issues like inequality and the pressures of global integration.

295. (C) The adaptive capacity of cultural expressions
Research into these movements highlights how flexible and resilient traditional culture can be. It shows that folklore is not a static thing from the past but can be changed to stay relevant in the present. This ability to adapt allows marginalized groups to challenge dominant global stories and assert their importance in the modern world's social and political landscape.

296. (D) The physical and cultural existence of populations
Bio-politics involves the administration and management of both the bodies and the ways of life of various groups. In the context of globalization, these mechanisms are used by states and global powers to oversee the survival and daily habits of people. This control extends to how cultures are maintained and how indigenous populations are integrated into broader economic systems.

297. (A) Systematic bio-political administration
Native cultures face the double threat of losing their traditional knowledge and being managed by state-led bio-political systems. This administration often involves controlling indigenous territories and resources in ways that favor global economic goals. Understanding these challenges requires looking at how both the loss of heritage and the external regulation of bodies and lands work together to impact indigenous communities.

298. (B) As secondary to global economic imperatives
From a bio-political viewpoint, the needs of the global economy are often given priority over the traditional lifestyles of native peoples. This means that indigenous practices are frequently marginalized or treated as less important than international financial and developmental goals. Such a perspective allows for the regulation and administration of these populations to serve the interests of larger, global power structures.

299. (B) Policies governing health, land, and resources
The future of traditional knowledge is closely tied to how states manage essential areas like healthcare and territory. When policies in these sectors are standardized, they can often conflict with indigenous ways of life. These regulations directly influence whether a community can maintain its cultural practices, as the control over physical resources often dictates the ability to carry out rituals.

300. (A) The systemic power dynamics of globalization
Studying the relationship between bio-politics and native cultures allows researchers to see the underlying ways power is used in a globalized world. It reveals how international and state forces work together to regulate diverse populations and their traditions. This dual focus highlights the ongoing struggle for autonomy as communities navigate and resist the pervasive forces that threaten their cultural survival.

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new spaces and adapting to global standards, indigenous expressions can continue to resonate. This process shows the resilience of traditional knowledge and ensures that cultural identities remain active and present despite various pressures from globalization.

286. (D) Preserving and commodifying traditional heritage
Within academic discourse, cultural tourism is seen as having two simultaneous effects: it helps keep traditional practices alive while also turning them into products for sale. This duality is central to understanding how global interest in authenticity impacts local communities. It provides a way for heritage to be maintained, though often at the cost of being altered for external marketability and consumption.

287. (C) Package their rituals and folklore for external consumption
As travelers look for authentic experiences, local groups must organize and present their traditions in a way that is easy for outsiders to understand and buy. This packaging involves tailoring rituals and performances to meet the expectations of an international market. While this can provide economic benefits, it changes the way communities interact with and view their own traditional heritage.

288. (B) Reducing practices to superficial spectacles
One major danger identified by researchers is that deep, complex cultural rituals might be turned into simple, shallow shows for tourists. This process can strip traditions of their original meaning and social function, focusing instead on visual appeal. When performances are tailored for entertainment rather than community significance, they risk losing the intrinsic value that originally defined their social identity.

289. (D) The demands of cultural tourism
The specific artistic styles and the length of folk performances are frequently determined by what global tourists want to see. Instead of following traditional timelines or original social purposes, these performances are adjusted to fit the needs of international audiences. This shift highlights how economic interests can reshape the presentation of heritage to ensure it remains viable and profitable for communities.

290. (A) Securing economic viability and protecting traditional identity
Communities must find a balance between making enough money to survive and keeping their original cultural values intact. This negotiation is a central part of managing tourism in a globalized world. It requires local groups to decide how much of their identity can be shared or changed for profit without losing the deep, intrinsic meaning of their traditional socio-cultural practices.

291. (C) As mechanisms of socio-cultural resistance
These modern cultural groups act as a way for communities to push back against the disruptions caused by global integration. By using folk elements in new ways, they resist the erasure of their local heritage. This function demonstrates how traditional culture can be transformed into a tool for social and political action, helping groups maintain their identity and collective strength.

292. (A) Traditional cultural symbols
To express contemporary complaints and social issues, these movements draw upon long-standing cultural icons and narratives. By using familiar symbols, they create a bridge between the past and present grievances. This use of folklore helps mobilize people and makes their message more resonant. It shows that ancient traditions still have great power and utility in modern ideological and social struggles.

293. (D) Renewing collective identity and solidarity
When global forces threaten to break apart local structures, communities create new folk-based groups to rebuild a sense of togetherness. These formations help individuals feel connected to their heritage while facing modern challenges. By fostering solidarity, they provide a protective layer against the loss of local culture, ensuring that the community remains strong and unified during periods of rapid transformation.

294. (B) Ancestral folklore and political activism
Neo-folk movements combine old stories and traditions with modern methods of seeking social change. This mix allows them to use the power of heritage to fight against current systemic problems. By linking the past with active political efforts, these groups show how traditional narratives can be adapted to deal

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(A) II, IV, I, III
(B) II, I, IV, III
(C) I, II, IV, III
(D) IV, II, I, III

9. Identify the incorrect statement regarding the Baul tradition.
(A) It is a syncretic religious sect found primarily in Bengal.
(B) Their music involves instruments like the ektara and duggi.
(C) Baul philosophy strictly adheres to orthodox Vedic rituals.
(D) The lyrics often emphasize a mystical union with the divine.

10. A researcher studying the Jajmani system observes how a potter family supplies clay vessels to an agricultural family in exchange for grain. This primarily illustrates which concept?
(A) Occupational folklore and reciprocal economy
(B) Traditional customary jurisprudence
(C) Regional ritualistic ethnobotany
(D) Indigenous nomadic worldview

11. The folk theatre form 'Bhavai' is culturally rooted in which Indian state?
(A) West Bengal
(B) Assam
(C) Tamil Nadu
(D) Gujarat

12. Read the following statements about Indian folk art and answer the question that follows:
I. Madhubani painting originated in the Mithila region.
II. Warli art uses a typical geometric vocabulary of circles, triangles, and squares.
III. Pattachitra is traditionally practiced in Odisha.
IV. Kalamkari involves freehand drawing and block printing on textiles.
V. Dhokra is a form of textile weaving in the Northeast.
Which combination of statements is correct?
(A) I, II, III and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

13. Which of the following best defines 'Ethnobotany' in the context of folk medicinal practices?
(A) The commercial cultivation and large-scale farming of cash crops
(B) The specialized scientific synthesis and production of allopathic drugs
(C) The study of how specific cultures and regions utilize indigenous plants
(D) The traditional community methods used for fermenting local food types

14. Match the items in List I with those in List II and choose the correct option:
List I: (Folk Art/Craft)
P. Dhokra
Q. Sholapith
R. Terracotta
S. Coir
List II: (Primary Material)
1. Coconut fibre
2. Baked clay
3. Non-ferrous metal
4. Sponge wood
(A) P-3, Q-4, R-2, S-1
(B) P-4, Q-3, R-1, S-2
(C) P-3, Q-1, R-2, S-4
(D) P-2, Q-4, R-3, S-1

15. Which of the following is NOT a traditional harvest festival?
(A) Pushkar Fair
(B) Bihu
(C) Pongal
(D) Makar Sankranti

16. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Customary laws often derive their authority from long-standing community practices rather than written statutes.
Reason (R): Oral traditions and community consensus form the basis of dispute resolution in many indigenous societies.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.

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CHAPTER 09
Indian Folk Cultural Practices

1. Which of the following traditional theatre forms is predominantly practiced in the state of Karnataka?
(A) Jatra
(B) Yakshagana
(C) Bhavai
(D) Therukoothu

2. Read the following statements regarding Indian puppetry and answer the question that follows:
I. Kathputli of Rajasthan is a string puppet.
II. Tholu Bommalata is a rod puppet tradition.
III. Togalu Gombeyatta is practiced in Karnataka.
IV. Pavakoothu is a traditional glove puppet form of Kerala.
Which of the statements given above are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV
(D) I, II, III and IV

3. In the context of folk cultural practices, which of the following best defines 'Onomastics'?
(A) The comprehensive study of traditional agricultural and farming practices
(B) The systematic analysis of indigenous folk medicinal plants and herbs
(C) The study of the origins and history of proper names
(D) The detailed documentation of regional culinary and foodway variations

4. Match the items in List I with those in List II and choose the correct option:
List I: (Folk Theatre)
P. Tamasha
Q. Nautanki
R. Dashavatar
S. Ramman
List II: (Region)
1. Uttar Pradesh
2. Maharashtra
3. Uttarakhand
4. Konkan/Goa
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

5. Which of the following is NOT a traditional Indian shadow puppetry form?
(A) Ravanachhaya
(B) Tholu Bommalata
(C) Yampuri
(D) Togalu Gombeyatta

6. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Folk architecture often incorporates materials and designs that reflect the specific climatic conditions of the region.
Reason (R): Traditional builders rely exclusively on imported materials to ensure the structural longevity of the folk dwellings.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

7. Identify the correct pair of folk dance drama and its corresponding state.
(A) Burrakatha - Maharashtra
(B) Villu Pattu - Gujarat
(C) Pandavani - Kerala
(D) Oggu Katha - Telangana

8. Arrange the following traditional Hindu lifecycle rituals (Samskaras) in chronological order:
I. Upanayana
II. Namakarana
III. Vivaha
IV. Annaprashana

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Answer the question by selecting the appropriate option.
Assertion (A): The oral transmission of family folklore ensures the preservation of ancestral histories across generations.
Reason (R): Written genealogical records are the only authentic method used by traditional Indian families to trace ancestry.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

27. Identify the correct pair of traditional textile and its state of origin.
(A) Kanjeevaram - Maharashtra
(B) Kasavu - West Bengal
(C) Muga silk - Gujarat
(D) Chanderi - Madhya Pradesh

28. Arrange the following steps of traditional Kalamkari art in chronological order:
I. Washing the cloth in cow dung and sun-drying
II. Applying natural dyes
III. Drawing the outlines with a burnt tamarind twig
IV. Treating with myrobalan solution
(A) I, IV, III, II
(B) IV, I, II, III
(C) I, III, IV, II
(D) III, I, IV, II

29. Identify the incorrect statement regarding folk lullabies.
(A) They are primarily sung to put children to sleep.
(B) They often reflect the socio-economic anxieties of the mother.
(C) They rarely contain elements of regional worldview or values.
(D) They utilize simple, repetitive melodic structures.

30. A village utilizes a localized council to resolve domestic disputes based on unwritten ancestral rules rather than national penal codes. This is an application of:
(A) Modern constitutional jurisprudence
(B) Systematic regional toponymy
(C) Specialized occupational folklore
(D) Customary law and jurisprudence

31. The term 'Patronymic' in naming systems refers to a name derived from:
(A) The name of a father or a paternal ancestor
(B) A geographical location
(C) An occupational title
(D) A maternal ancestor

32. Read the following statements about the worldview of folk communities and answer the question that follows:
I. It is heavily influenced by their immediate ecological surroundings.
II. It completely isolates itself from any mainstream religious influence.
III. It often blends empirical knowledge with mythological narratives.
IV. It remains entirely static and never undergoes regional variations.
V. It manifests in their customary laws and artistic expressions.
Which combination of statements is correct?
(A) I, III and V
(B) I, II and IV
(C) II, III and V
(D) I, IV and V

33. The 'Kath-kuni' style of architecture is best defined as:
(A) A standardized modern concrete and steel construction technique
(B) An interlocking wood and stone architecture of the Himalayas
(C) A traditional mud-brick housing style found in the Thar desert
(D) A specialized bamboo stilt housing style of Northeast India

34. Match the items in List I with those in List II and choose the correct option:
List I: (Puppetry)
P. Kundhei
Q. Bommalattam
R. Putul Nach
S. Tholu Bommalata
List II: (Type)
1. Rod Puppet
2. Shadow Puppet

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3. String Puppet
4. String-cum-Rod Puppet

(A) P-3, Q-4, R-1, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-1, R-4, S-2

35. Which of the following is NOT an element of occupational folklore?
(A) Songs sung by weavers while working
(B) Rituals performed before deep-sea fishing
(C) A bedtime story told by a grandmother to a child
(D) Secret argot or slang used by traditional ironsmiths

36. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Pilgrimage practices in India often serve as a unifying mechanism linking diverse regional folk traditions.
Reason (R): Pilgrims from various regions converge at sacred centers, facilitating cross-cultural exchange of songs, stories, and rituals.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

37. Identify the correct pair regarding regional foodways.
(A) Sarson ka Saag - Coastal seafood delicacy of Kerala
(B) Vada Pav - Traditional sweet of Assam
(C) Pakhala - Traditional fermented rice dish of Odisha
(D) Rogan Josh - Vegetarian staple of Tamil Nadu

38. Arrange the following stages of the typical historical evolution of folk narrative dissemination in chronological order:
I. Purely oral transmission within the community
II. Documentation by early colonial folklorists
III. Adaptation into regional literary texts
IV. Digital archiving and multimedia performances

(A) I, III, II, IV
(B) I, II, III, IV
(C) II, I, IV, III
(D) III, I, II, IV

39. Identify the incorrect statement concerning folk medicinal practices.
(A) They frequently combine herbal remedies with ritualistic healing.
(B) The knowledge is usually passed down through oral traditions.
(C) They vary significantly based on the distribution of local flora.
(D) They are exclusively practiced by certified allopathic doctors.

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40. A traditional community attributes an outbreak of disease to the wrath of a local deity and organizes a propitiatory fair. This scenario demonstrates:
(A) The intersection of folk religion, medicine, and festivals
(B) A purely secular and modern scientific research worldview
(C) Complex modern epidemiological and disease control concepts
(D) Formal customary legal and village council jurisprudence

41. Villu Pattu is a traditional bow-song narrative enactment popular in:
(A) Punjab
(B) Rajasthan
(C) Tamil Nadu
(D) Himachal Pradesh

42. Read the following statements about Therukoothu and answer the question that follows:
I. It is a street theatre form of Tamil Nadu.
II. It is mostly performed during temple festivals.
III. The narratives are primarily based on the Mahabharata.
IV. It is traditionally performed exclusively by women.

Which of the statements given above are correct?
(A) I, II and III
(B) I, III and IV
(C) II, III and IV

(D) I, II, III and IV

43. 'Toponymy' is defined as the study of:
(A) Ancient traditional laws
(B) Traditional weaving patterns
(C) Folk musical instruments
(D) Place names and their origins

44. Match the items in List I with those in List II and choose the correct option:
List I: (Folk Instrument)
P. Ektara
Q. Dholak
R. Bansuri
S. Chimta
List II: (Category)
1. Aerophone (Wind)
2. Idiophone (Percussion/Solid)
3. Chordophone (String)
4. Membranophone (Drum)
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-2, R-3, S-4

45. Which of the following is NOT a feature of traditional Indian joint family folklore?
(A) Transmission of culinary secrets from mother-in-law to daughter-in-law
(B) Observance of specific ancestral death anniversaries like Shraddha
(C) Strict emphasis on individualistic autonomy over community norms
(D) Passing down of family heirlooms with associated oral narratives

46. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Many folk dances of India are intricately linked to the agricultural cycle.
Reason (R): These dances serve to invoke divine blessings for a good harvest or to celebrate agricultural prosperity.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

47. Identify the correct pair regarding traditional clothing.
(A) Mekhela Chador - Assam
(B) Phiran - Kerala
(C) Nauvari - Punjab
(D) Puan - Gujarat

48. Arrange the following folk fairs/festivals according to the traditional Indian lunar calendar from early spring to winter:
I. Vasant Panchami
II. Holi
III. Diwali
IV. Makar Sankranti (Mid-Jan)
(A) I, II, III, IV
(B) IV, I, II, III
(C) II, I, IV, III
(D) I, III, II, IV

49. Identify the incorrect statement about 'Khap Panchayats'.
(A) They are traditional community organizations found mainly in northern India.
(B) They are officially recognized as judicial courts under the Indian Constitution.
(C) They issue dictates based on regional customary laws.
(D) They often enforce strict rules regarding marriage within or outside specific gotras.

50. If a scholar traces the variations of the Ramayana narrative from the Valmiki text to the oral traditions of the Bhil community, they are engaging in the study of:
(A) Regional variations and versions
(B) Customary jurisprudence
(C) Occupational lore
(D) Folk medicine

51. The folk dance-drama 'Nautanki' is historically associated with which region?
(A) Western India (Gujarat)
(B) South India (Kerala)
(C) North India (especially UP)
(D) Eastern India (Odisha)

52. Read the following statements about the Bhatiali musical tradition and answer the question that follows:
I. It is predominantly sung by boatmen.

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(B) Variations occur due to linguistic and cultural shifts across borders.
(C) Regional ecology does not influence the thematic content of local myths.
(D) Local deities often get assimilated into broader epic regional versions.

70. A folklorist analyzes how different communities celebrate the onset of monsoons. This study is fundamentally exploring:
(A) Folk architecture
(B) Fairs and Festivals linked to seasonal cycles
(C) Onomastics
(D) Jurisprudence

71. The Kumbh Mela is celebrated at four riverbank pilgrimage sites. Which of the following is NOT one of them?
(A) Haridwar
(B) Ujjain
(C) Prayagraj
(D) Varanasi

72. Read the following statements about Theyyam and answer the question that follows:
I. It is a popular ritual form of worship in North Malabar, Kerala.
II. Performers wear elaborate headgear and painted faces.
III. It is primarily performed by upper-caste Brahmin priests.
IV. It encompasses elements of dance, mime, and music.
V. The performer is revered as the deity during the performance.
Which combination of statements is correct?
(A) I, II, IV and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

73. Which term best describes the traditional system of exchanging goods and services in rural India?
(A) Capitalism
(B) Mercantilism
(C) Jajmani system
(D) Feudal monarchy

74. Match the items in List I with those in List II and choose the correct option:
List I: (Custom/Manner)
P. Namaste/Pranam
Q. Atithi Devo Bhava
R. Jauhar
S. Ghoonghat
List II: (Meaning)
1. Historical practice of mass self-immolation by women
2. Traditional greeting showing respect
3. Practice of veiling the face by women
4. Belief that a guest is equivalent to God
(A) P-2, Q-4, R-1, S-3
(B) P-4, Q-2, R-3, S-1
(C) P-2, Q-1, R-4, S-3
(D) P-3, Q-4, R-1, S-2

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75. Which of the following is a negative consequence of the commercialization of folk art?
(A) Significant increase in international global recognition
(B) Consistent economic upliftment of traditional artisans
(C) Better community access to modern preservation technology
(D) Dilution of traditional ritualistic authenticity and meaning

76. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Folk religious practices often run parallel to scriptural or orthodox religious practices.
Reason (R): Folk religions are deeply embedded in local environments, addressing immediate, everyday concerns like disease and harvest.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

77. Identify the correct pair.
(A) Baul - Martial art of Punjab
(B) Kalarippayattu - Folk theatre of Bengal
(C) Lavani - Folk song of Maharashtra
(D) Therukoothu - Puppetry of Rajasthan

(B) Occupational folklore
(C) Culinary practices
(D) Toponymy

61. The Pushkar Fair is an annual multi-day cultural and livestock festival held in:
(A) Gujarat
(B) Madhya Pradesh
(C) Rajasthan
(D) Bihar

62. Read the following statements about Pandavani and answer the question that follows:
I. It involves the narration of tales from the Mahabharata.
II. Teejan Bai is a renowned exponent of this form.
III. It is a traditional art form of Chhattisgarh.
IV. It uses the Tambura as a key musical instrument.
Which of the statements given above are correct?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II, III and IV

63. What is a 'Taboo' in the context of manners and customs?
(A) A strict social or religious prohibition against specific actions
(B) A widely encouraged and socially beneficial community behavior
(C) A specialized type of traditional and regional folk dance
(D) An indigenous herbal medicine used for treating common ailments

64. Match the items in List I with those in List II and choose the correct option:
List I: (Tribe/Community)
P. Toda
Q. Bhil
R. Santhal
S. Garo
List II: (Region)
1. Meghalaya
2. Nilgiri Hills
3. Central/Western India
4. Eastern India
(A) P-2, Q-3, R-4, S-1
(B) P-3, Q-2, R-1, S-4
(C) P-2, Q-4, R-3, S-1
(D) P-1, Q-3, R-4, S-2

65. Which of the following is NOT a form of narrative enactment?
(A) Oggu Katha
(B) Dhokra
(C) Burrakatha
(D) Pandavani

66. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Many folk traditions in India are experiencing a decline in authentic practice.
Reason (R): Urbanization, modern mass media, and the loss of traditional patronage systems have disrupted the organic transmission of these arts.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

67. Identify the correct pair regarding puppetry.
(A) Yampuri - Shadow puppet of Kerala
(B) Ravanachhaya - Glove puppet of Assam
(C) Bommalattam - String puppet of Tamil Nadu
(D) Kathputli - Rod puppet of Odisha

68. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: Customary jurisprudence relies heavily on precedents passed down through oral tradition.
Statement II: Customary laws are completely identical across all geographical regions of India.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

69. Identify the incorrect statement about regional variations in folklore.
(A) A single folktale can have multiple endings depending on the region.

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occupational groups within the settlement.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

87. Identify the correct pair of folk art and its medium.
(A) Terracotta - Spun yarn
(B) Pattachitra - Metal casting
(C) Dhokra - Cloth painting
(D) Sholapith - Soft sponge wood

88. Consider the following situation:
Cause: The introduction of mechanized looms and synthetic dyes.
What is the most likely effect on traditional handloom weaving communities?
(A) Economic marginalization and decline of traditional weaving practices
(B) Immediate increase in the ritual purity of the textiles
(C) Complete abandonment of customary laws
(D) Reversal to an exclusively barter economy

89. Identify the incorrect statement regarding Pilgrimage in India.
(A) It involves moving from a mundane space to a sacred space.
(B) It often requires pilgrims to observe temporary ritual vows.
(C) It is entirely devoid of economic activities or local commerce.
(D) It acts as a conduit for the transmission of regional folklore.

90. If a scholar documents the various names given to a single medicinal herb across different states in India, they are studying:
(A) Regional variations in ethnobotanical nomenclature
(B) The Jajmani system
(C) Folk architecture
(D) Legal jurisprudence

91. 'Chaupar' and 'Pachisi' are classified under which category of folk culture?
(A) Folk Theatre
(B) Folk Medicine
(C) Folk Dances
(D) Folk Games

92. Read the following statements about folk worldview and answer the question that follows:
I. It is an objective, purely scientific framework.
II. It includes beliefs about the supernatural and the afterlife.
III. It shapes community norms regarding nature conservation (e.g., sacred groves).
IV. It is expressed through proverbs, myths, and rituals.
V. It completely rejects all oral traditions.
Which combination of statements is correct?
(A) II, III and IV
(B) I, II and III
(C) III, IV and V
(D) II, IV and V

93. What is the primary characteristic of 'Shadow Puppetry'?
(A) Heavy wooden puppets that are manipulated strictly from below
(B) Large life-sized puppets worn by performers like costumes
(C) Flat figures held between a light source and a translucent screen
(D) Puppets controlled strictly by strings from a raised platform

94. Match the items in List I with those in List II and choose the correct option:
List I: (Textile/Dress)
P. Phulkari
Q. Kalamkari
R. Bandhani
S. Kosa Silk
List II: (State)
1. Andhra Pradesh
2. Punjab
3. Chhattisgarh
4. Rajasthan
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-4, R-1, S-3

95. Which of the following is an exception to the characteristic of 'anonymous authorship' in folk culture?

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78. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: Dress and clothing in folk cultures are strictly decorative and carry no social or marital status indicators.
Statement II: Elements like the mangalsutra or sindoor are traditional markers of marital status in certain Indian communities.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

79. Identify the incorrect statement regarding folk lullabies (Loriyan).
(A) They solely consist of meaningless syllables without narratives.
(B) They are culturally universal across different global regions.
(C) They serve a psychological function for child and caregiver.
(D) They often convey societal values and specific familial hopes.

80. A woman weaves a traditional motif on a shawl that indicates her specific tribe and clan. This demonstrates the role of folk craft in:
(A) Legal documentation
(B) Identity formation and social signaling
(C) Modern industrial manufacturing
(D) Culinary preservation

81. The traditional glove puppetry form 'Pavakoothu' belongs to:
(A) Odisha
(B) Kerala
(C) Assam
(D) Bihar

82. Read the following statements about regional variations and answer the question that follows:
I. The story of Heer-Ranjha is central to Punjabi folklore.
II. The Laila-Majnu narrative is an indigenous creation of South India.
III. Epic narratives like the Ramayana have numerous local renditions.
IV. Geographical isolation leads to the preservation of unique linguistic variants in folk songs.
Which of the statements given above are correct?
(A) I, III and IV
(B) I, II and III
(C) II, III and IV
(D) I, II, III and IV

83. The study of 'Family Folklore' primarily involves:
(A) Documenting international diplomatic and political treaties
(B) The comprehensive study of human genetics
(C) Analyzing traditions and rituals passed down within a family
(D) Analyzing the formal written constitution of a nation-state

84. Match the items in List I with those in List II and choose the correct option:
List I: (Folk Tradition)
P. Jatra
Q. Yakshagana
R. Ramman
S. Dashavatar
List II: (State)
1. Karnataka
2. West Bengal
3. Maharashtra/Goa
4. Uttarakhand
(A) P-2, Q-1, R-4, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-2, Q-4, R-1, S-3
(D) P-3, Q-1, R-4, S-2

85. Which of the following is NOT an example of traditional Indian folk medicine?
(A) Use of Neem leaves for skin ailments
(B) Use of Tulsi for respiratory issues
(C) Prescription of synthetic antibiotics for viral infections
(D) Application of Turmeric for wound healing

86. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The layout of a traditional Indian village often reflects its social and caste hierarchy.
Reason (R): Customary laws historically dictated the spatial distribution of different

(B) Regional variations and versions
(C) Formal jurisprudence
(D) Folk games

121. The 'Hornbill Festival' is a major cultural event showcasing the folk traditions of which state?
(A) Mizoram
(B) Nagaland
(C) Manipur
(D) Arunachal Pradesh

122. Read the following statements about 'Dhokra' craft and answer the question that follows:
I. It is non-ferrous metal casting using the lost-wax casting technique.
II. It is one of the oldest traditional techniques still used in India.
III. It primarily uses pure gold and silver.
IV. It is prominent in states like Chhattisgarh, Jharkhand, and West Bengal.
Which of the statements given above are correct?
(A) I, II and IV
(B) II, III and IV
(C) I, III and IV
(D) I, II and III

123. Which term refers to the traditional, unwritten rules of conduct and behavior expected within a specific society?
(A) Statutory Law
(B) Written Constitution
(C) Manners and Customs
(D) Onomastics

124. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: The Naming System (Onomastics) in many Indian communities includes a surname indicating caste or ancestral occupation.
Statement II: Modern legal systems have completely eradicated the use of traditional surnames in India.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

125. Which of the following is an example of a 'Negative' or taboo custom in certain folk cultures?
(A) Serving food to guests
(B) Singing lullabies to infants
(C) Pregnant women being restricted from visiting burial grounds
(D) Decorating houses during festivals

126. Consider the following situation:
Cause: Geographical isolation of tribal communities in the Northeast.
What is the resulting impact on their folk cultural practices?
(A) Preservation of unique linguistic and cultural variations
(B) Complete homogenization with North Indian urban culture
(C) Total and immediate loss of indigenous architectural styles
(D) Immediate adoption of urban and modern classical music

127. Identify the correct pair of musical tradition and its associated state.
(A) Baul - Kerala
(B) Bhatiali - Gujarat
(C) Lavani - Punjab
(D) Langa - Rajasthan

128. Consider the following case and answer the question that follows:
In a particular village, disputes over land boundaries are settled by elders who cite stories of past settlements and ancestral decrees rather than referring to land registry documents.
This is an example of:
(A) Customary Law and Jurisprudence
(B) Ethnobotany
(C) Folk Art
(D) Onomastics

129. Identify the incorrect statement about 'Therukoothu'.
(A) The word translates directly to "street theatre" forms
(B) It is a popular and historic folk art of Tamil Nadu
(C) It is performed indoors in soundproof modern auditoriums
(D) Make-up and costumes are highly elaborate and colorful

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(A) A contemporary novel by a known author based on a folk motif
(B) A traditional wedding song sung during community ceremonies
(C) A classic regional proverb used in daily interpersonal talk
(D) A community rain-invocation chant performed during droughts

96. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The practice of preserving 'sacred groves' (Kavu/Devarakadu) is an ecological manifestation of folk worldview.
Reason (R): These groves are protected due to the belief that they are the abodes of local deities and ancestral spirits.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

97. Identify the correct pair.
(A) Patronymic - Named after the mother
(B) Toponym - Named after a geographical place
(C) Pseudonym - True legal name
(D) Matronymic - Named after a specific occupation

98. Consider the following case and answer the question that follows:
In a rural community, the recipe for a special postpartum nutritional laddu (sweet) is kept secret and only taught to daughters-in-law after they give birth.
This scenario primarily illustrates an intersection of:
(A) Folk medicine, culinary practices, and family folklore
(B) Public folk games and regional harvest festivals
(C) Formal legal jurisprudence and state architecture
(D) Puppet theatre traditions and local music styles

99. Identify the incorrect statement regarding the 'Jatra' folk theatre.
(A) It relies heavily on traditional musical dialogues.
(B) It is historically associated with the Chaitanya movement.
(C) It is mostly performed in enclosed modern proscenium theatres.
(D) It often features exaggerated acting and melodic narratives.

100. By comparing the 'Togalu Gombeyatta' of Karnataka and the 'Tholu Bommalata' of Andhra Pradesh, a researcher is analyzing:
(A) Differences in string puppet mechanisms
(B) Variations in folk architecture
(C) Different schools of customary law
(D) Regional variations of shadow puppetry

101. The folk art of 'Pattachitra' traditionally originates from which state?
(A) Kerala
(B) Odisha
(C) Punjab
(D) Haryana

102. Read the following statements about traditional Indian Fairs (Melas) and answer the question that follows:
I. They serve exclusively as religious gatherings with no economic function.
II. They provide a platform for rural artisans to sell folk crafts.
III. They are often synchronized with astronomical events or seasonal shifts.
IV. They act as venues for folk performances and games.
Which of the statements given above are correct?
(A) II, III and IV
(B) I, II and III
(C) I, III and IV
(D) I, II, III and IV

103. The term 'Lifestyle Patterns' in folk culture generally encompasses:
(A) Only the specific food consumed during religious fasting periods
(B) The daily habits, housing, clothing, and occupational routines
(C) The formal written scripts of classical dance dramas and plays

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II. It originates from the riverine districts of Bengal.
III. It is an upbeat, fast-paced dance music for weddings.
IV. The lyrics often metaphorically compare the river to life's journey.
V. It uses heavily synthesized electronic instruments.

Which combination of statements is correct?
(A) I, II and IV
(B) II, III and V
(C) I, III and IV
(D) II, IV and V

53. The term 'Pilgrimage' in folklore studies is best defined as:
(A) A daily commute to fields for routine agricultural work
(B) A traditional board game played during the monsoon season
(C) A journey to a sacred place for religious or spiritual motives
(D) The seasonal migration of indigenous nomadic pastoralists

54. Match the items in List I with those in List II and choose the correct option:
List I: (Folk Dance)
P. Garba
Q. Bihu
R. Lavani
S. Giddha
List II: (State)
1. Maharashtra
2. Punjab
3. Gujarat
4. Assam
(A) P-3, Q-4, R-1, S-2
(B) P-4, Q-3, R-2, S-1
(C) P-3, Q-1, R-4, S-2
(D) P-1, Q-2, R-3, S-4

55. Which of the following is NOT generally a characteristic of folk literature?
(A) Consistent oral transmission
(B) Universal anonymous authorship
(C) Multiple regional variants
(D) Rigid adherence to grammar

56. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): The naming system (onomastics) in rural India often reflects the day of the week a child is born.
Reason (R): Astrological and temporal beliefs heavily influence the worldview and nomenclature practices in traditional societies.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

57. Identify the correct pair of folk architecture and its dominant material.
(A) Igloo - Bamboo
(B) Houseboats (Kettuvallam) - Stone
(C) Bhunga - Mud and thatch
(D) Kath-kuni - Concrete

58. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: Folk culinary practices often utilize fermentation to preserve food and enhance nutritional value.
Statement II: Traditional communities avoid fermentation as it is believed to render food ritually impure.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

59. Identify the incorrect statement regarding folk games.
(A) They are often played using locally available materials like stones, seeds, or cowrie shells.
(B) They serve as tools for socialization and passing down strategic skills.
(C) They often exhibit distinct regional variations in rules.
(D) They are highly standardized with internationally codified rulebooks.

60. A community sings specific songs to ensure safety while extracting honey from dense forests. This is an application of:
(A) Family folklore

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and dominant over nature.
II. It often attributes natural phenomena to the actions of deities or spirits.
III. It encompasses beliefs about auspicious and inauspicious times (Muhurtha).
IV. It defines the community's relationship with ancestors.
V. It plays no role in determining daily lifestyle patterns.

Which combination of statements is correct?
(A) II, III and IV
(B) I, II and V
(C) I, III and IV
(D) II, IV and V

113. 'Burrakatha' is an oral storytelling technique belonging to which state?
(A) Gujarat
(B) West Bengal
(C) Andhra Pradesh/Telangana
(D) Punjab

114. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: The 'Pallanguzi' game is a traditional mancala game played in South India.
Statement II: Folk games like Pallanguzi were historically used to develop mathematical and strategic thinking.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

115. Which of the following is NOT a characteristic of traditional dance dramas?
(A) Incorporation of elaborate costumes and facial masks
(B) Narration of mythological and epic thematic stories
(C) Performance in traditional open-air community settings
(D) Complete absence of vocal or instrumental music styles

116. Consider the following situation:
Cause: A shift from an agrarian economy to an industrial one.
What is the direct consequence on occupational folklore?
(A) The creation of new and innovative agricultural sowing songs
(B) The loss of work songs associated with manual farming
(C) A renewed and strict enforcement of the ancient Jajmani system
(D) The emergence of new and sophisticated classical dance forms

117. Identify the correct pair regarding regional variations.
(A) Ramlila - Re-enactment of the Mahabharata
(B) Dashavatar - Focused exclusively on the goddess Durga
(C) Raslila - Performance centered around Krishna's life
(D) Pandavani - Associated primarily with the Ramayana

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118. Consider the following case and answer the question that follows:
A traditional healer (Vaidya) prepares a remedy for joint pain using a specific bark harvested only during the full moon, while chanting a mantra.
What does this case illustrate about folk medicinal practices?
(A) The holistic integration of botanical knowledge and ritual
(B) The strict separation of pharmacology and local spirituality
(C) A reliance on modern clinical trials and laboratory research
(D) The legal codification of regional indigenous knowledge systems

119. Identify the incorrect statement concerning family folklore.
(A) It includes unique family traditions and inside jokes.
(B) It helps in constructing a shared family identity.
(C) It is exclusively created and maintained by state institutions.
(D) It can include specific ways of celebrating festivals within the family.

120. A folklorist researching how a specific tale changes as it travels from a coastal fishing community to a mountain pastoral community is studying:
(A) Toponymy

(D) Only the specific tools used for large-scale industrial farming

104. Match the items in List I with those in List II and choose the correct option:
List I: (Concept)
P. Onomastics
Q. Jurisprudence
R. Ethnobotany
S. Worldview
List II: (Definition)
1. The study of names
2. The theory or philosophy of law
3. The overall perspective from which one sees the world
4. The study of indigenous plant use
(A) P-1, Q-2, R-4, S-3
(B) P-2, Q-1, R-3, S-4
(C) P-4, Q-3, R-1, S-2
(D) P-1, Q-4, R-2, S-3

105. Which of the following is NOT typically a part of folk architecture?
(A) The sustainable use of locally available building materials
(B) Structural designs specifically adapted to the local climate
(C) Incorporation of spatial rules based on community beliefs
(D) Strict reliance on imported structural steel and glass types

106. The following question consists of two statements — Assertion (A) and Reason (R). Answer the question by selecting the appropriate option.
Assertion (A): Many customary laws in tribal societies focus on restitution rather than strict penal punishment.
Reason (R): The primary goal of folk jurisprudence is often the restoration of social harmony within the community.
(A) Both A and R are true and R is the correct explanation of A.
(B) Both A and R are true but R is not the correct explanation of A.
(C) A is true but R is false.
(D) A is false but R is true.

107. Identify the correct pair of folk foodways and the state it is most associated with.
(A) Puran Poli - Assam
(B) Bisi Bele Bath - Rajasthan
(C) Makki di Roti and Sarson ka Saag - Punjab
(D) Daal Baati Churma - Kerala

108. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: Occupational folklore includes the specialized techniques, jargon, and customs associated with a specific trade.
Statement II: The songs sung by traditional boatmen to synchronize their rowing are an example of occupational folklore.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

109. Identify the incorrect statement regarding 'Customary Law'.
(A) It is codified in a central, universally applicable national constitution.
(B) It is generated from the continuous daily practices of a community.
(C) It governs issues like marriage and land usage in indigenous societies.
(D) Its enforcement often relies on traditional village elders or councils.

110. A community modifies its traditional bamboo housing design to include a sloped roof after migrating to an area with heavy rainfall. This demonstrates:
(A) The adaptability of folk architecture to climatic variations
(B) The rigid and unchanging nature of worldview
(C) An application of classical jurisprudence
(D) A decline in occupational folklore

111. 'Oggu Katha' is a traditional narrative enactment popular in the region of:
(A) Himachal Pradesh
(B) Goa
(C) Sikkim
(D) Telangana

112. Read the following statements about folk worldview and answer the question that follows:
I. It views humans as entirely separate from

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130. A study analyzing how the ingredients of the dish 'Khichdi' vary significantly from Gujarat to Bengal is an exploration of:
(A) Regional variations in folk foodways
(B) Occupational folklore
(C) Folk architecture
(D) Customary law

131. The traditional rod puppet form 'Putul Nach' belongs to:
(A) Kerala
(B) Rajasthan
(C) Tamil Nadu
(D) West Bengal

132. Read the following statements regarding the 'Manganiyar' community and answer the question that follows:
I. They are a hereditary community of Muslim musicians.
II. They predominantly reside in the deserts of Rajasthan.
III. They traditionally perform for their Hindu Rajput patrons.
IV. Their primary instrument is the Kamaicha.
V. They perform exclusively classical Carnatic music.
Which combination of statements is correct?
(A) I, II, III and IV
(B) I, II, III and V
(C) II, III, IV and V
(D) I, III, IV and V

133. Which of the following defines a 'Rite of Passage' in lifestyle patterns?
(A) A formal legal contract for purchasing community land
(B) A traditional board game played during seasonal changes
(C) A ceremonial event marking a social transition in status
(D) The architectural plan for a central village marketplace

134. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: Dress and clothing are deeply connected to the climatic conditions and occupational needs of a region.
Statement II: The heavy woolen 'Phiran' is a traditional garment suited for the hot deserts of Rajasthan.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

135. Which of the following cannot be considered a genre of folk theatre?
(A) Bharatanatyam
(B) Nautanki
(C) Tamasha
(D) Yakshagana

136. Consider the following situation:
Cause: Widespread adoption of modern allopathic medicine in rural areas.
What is the most likely impact on folk medicinal practices?
(A) Ethnobotanical knowledge is preserved more robustly by tribes
(B) A decline in the transmission of traditional herbal knowledge
(C) Folk healers immediately become certified allopathic surgeons
(D) Cultivation of medicinal plants increases at an exponential rate

137. Identify the correct pair of festival and its primary focus.
(A) Diwali - Sowing of monsoon crops
(B) Bihu - Worship of the ocean
(C) Onam - Harvest and return of King Mahabali
(D) Pushkar - Exclusively a music concert

138. Consider the following case and answer the question that follows:
A potter teaches his son not only how to throw clay on the wheel, but also the specific songs sung to appease the kiln deity during firing.
This represents the transmission of:
(A) Regional toponymy and customary jurisprudence
(B) Occupational folklore and religious worldview
(C) Formal written legal codes and state statutes
(D) Public folk games and traditional dance forms

139. Identify the incorrect statement regarding 'Yakshagana'.

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(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

195. Which of the following is an exception to the concept of a secular public fair?
(A) The Kumbh Mela, which is fundamentally rooted in religious pilgrimage
(B) A modern trade expo
(C) A book fair
(D) A tech gadget exhibition

196. Consider the following situation:
Cause: Over-harvesting of specific bamboo species due to commercial demand.
What is the impact on traditional folk craft in Northeast India?
(A) A decline in traditional basket weaving and occupational lore
(B) Artisans easily switch to using plastic without any cultural loss
(C) The craft immediately becomes more authentic and traditional
(D) Bamboo completely loses its ritual significance

197. Identify the correct pair.
(A) Chikankari - Traditional woodwork of Kashmir
(B) Phulkari - Traditional embroidery of Punjab
(C) Kasuti - Metal craft of Bihar
(D) Kantha - Pottery of Rajasthan

198. Consider the following case and answer the question that follows:
A family has a grandmother tells a story about how her great-grandfather migrated during a famine, saving a special seed variety that the family still plants today.
This narrative is an example of:
(A) Family folklore acting as a repository of survival strategies
(B) Formal historical archiving
(C) Legal jurisprudence
(D) Toponymy

199. Identify the incorrect statement regarding 'Folk Religious Practices'.
(A) They frequently involve the worship of localized Grama Devatas
(B) They include practices like animal sacrifice in specific regions
(C) They address pragmatic needs like disease and crop protection
(D) They are strictly mediated by canonical texts like the Vedas

200. Applying the concept of 'Cultural Relativism' to folk practices implies that a researcher should:
(A) Understand customs within their specific cultural worldview
(B) Judge customary law based on modern Western legal standards
(C) Dismiss oral traditions as unscientific and unreliable data
(D) Try to reform and modernize the indigenous folk religion

201. 'Lavani' is a popular folk music and dance form of:
(A) Uttar Pradesh
(B) Karnataka
(C) Maharashtra
(D) Assam

202. Read the following statements about 'Folk Foodways' and answer the question that follows:
I. They reflect the biodiversity of the local environment.
II. They include complex preservation techniques like pickling and smoking.
III. They are entirely uniform across the Indian subcontinent.
IV. Food is often linked to religious rituals (e.g., Prasad).
Which of the statements given above are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

203. In naming systems, a 'Toponym' is a name derived from:
(A) The name of a deity
(B) An occupational trade
(C) A physical characteristic
(D) A geographical place or feature

204. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: The architecture of the 'Chang Ghar' (stilt house) in Assam is a response to

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(A) They require minimal or locally sourced playing equipment.
(B) They promote physical fitness and daily social interaction.
(C) They are completely devoid of competitive sporting elements.
(D) They are transmitted orally or through direct observation.

150. When analyzing the transformation of the epic Ramayana into the 'Ramman' festival of Uttarakhand, a scholar is examining:
(A) Folk games
(B) Narrative enactments and regional variations
(C) Onomastics
(D) Culinary practices

151. 'Dashavatar' is a traditional folk theatre form mainly performed in:
(A) The deserts of Rajasthan
(B) The Konkan region (Maharashtra/Goa)
(C) The Brahmaputra valley of Assam
(D) The Rann of Kutch

152. Read the following statements about folk worldview and ecology and answer the question that follows:
I. Rivers are often revered as life-giving mothers.
II. Certain trees like Banyan and Peepal are considered sacred.
III. Mountains are frequently seen as the abodes of gods.
IV. Nature is viewed purely as a resource for mechanical exploitation.
V. Animals often feature as totems or divine vehicles (Vahanas).
Which combination of statements reflects the Indian folk worldview?
(A) I, II, III and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

153. What is the fundamental difference between 'Folk Art' and 'Classical Art'?
(A) Folk art requires formal university training while classical art does not
(B) There is no fundamental difference; both artistic styles are identical
(C) Folk art is community-driven while classical art follows strict treatises
(D) Folk art is performed internationally while classical art is for villages

154. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: The 'Bhuta Kola' is an animistic ritual dance involving spirit worship in coastal Karnataka.
Statement II: Such rituals reinforce the community's worldview regarding the interconnectedness of human life and the supernatural realm.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

155. Which of the following is NOT a form of traditional folk medicine application?
(A) Traditional herbal poultices
(B) Chanting of healing mantras
(C) Synthetic pharmaceuticals
(D) Humoral-based specific diets

156. Consider the following situation:
Cause: Rapid modernization and the introduction of fast food.
What is the most likely impact on Folk Foodways?
(A) Dilution of traditional culinary and slow-cooking practices
(B) Immediate extinction of all indigenous and traditional crops
(C) Increased consumption of complex fermented local food types
(D) Total replacement of rice with expensive imported quinoa seeds

157. Identify the correct pair regarding architectural styles.
(A) Kath-kuni - Stilt house in Assam
(B) Chang Ghar - Stone and wood house in Himachal Pradesh
(C) Havelis - Bamboo huts in Kerala
(D) Bhunga - Circular mud house in Kutch

158. Consider the following case and answer the question that follows:

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(D) Increase in the daily practice of traditional rural midwifery

177. Identify the correct pair.
(A) Thang-Ta - Folk dance of Gujarat
(B) Gatka - Puppetry of Punjab
(C) Kalaripayattu - Martial art of Kerala
(D) Silambam - Folk medicine of Assam

178. Consider the following case and answer the question that follows:
In a village, the role of playing the ceremonial drum during the harvest festival is strictly inherited by members of a specific family, who possess secret knowledge of the drum's construction.
This is an example of:
(A) Family folklore intersecting with occupational folklore
(B) Toponymy and jurisprudence
(C) Modern industrial manufacturing
(D) Dietary habits

179. Identify the incorrect statement regarding the 'Naming System' (Onomastics) in India.
(A) Names can indicate a person's religion, caste, and origin region
(B) Astrological considerations often play a role in naming children
(C) Some communities use names to ward off the negative evil eye
(D) Name changes after marriage are mandatory across all Indian tribes

180. A folklorist applies the theory of 'Functionalism' to understand why a community strictly forbids cutting trees in a sacred grove. The scholar concludes that this taboo functions to:
(A) Suppress regional artistic and creative expressions
(B) Preserve local ecology and sustainable management
(C) Increase international timber trade and local revenues
(D) Promote modern urbanization and industrial expansion

181. 'Villu Pattu' is a musical storytelling tradition primarily found in:
(A) Rajasthan and Gujarat
(B) Tamil Nadu and Kerala
(C) Assam and Meghalaya
(D) Punjab and Haryana

182. Read the following statements about 'Folk Art and Craft' and answer the question that follows:
I. It is passed down intergenerationally.
II. It is created for both utilitarian and ritualistic purposes.
III. It completely shuns aesthetic appeal in favor of pure utility.
IV. It uses locally sourced, sustainable materials.
Which of the statements given above are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

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183. In the context of lifestyle patterns, what does 'Commensality' refer to?
(A) The systematic study of commercial and industrial trade
(B) The process of building traditional communal houses
(C) The customs regarding who can eat together and share food
(D) The legal process of resolving regional village land disputes

184. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: Traditional folk games like 'Kabaddi' and 'Kho-Kho' require minimal equipment, making them highly accessible.
Statement II: These games play a significant role in community bonding and physical development.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

185. Which of the following elements is generally excluded from the domain of 'Folk Architecture'?
(A) Vastu Shastra adaptations by rural builders
(B) Mud and wattle construction techniques
(C) High-rise steel skyscrapers designed by international corporate firms
(D) Thatched roofs using local reeds

186. Consider the following situation:
Cause: A community migrates from a coastal

168. Consider the following case and answer the question that follows:
A specific folk tale about a clever trickster exists in Punjab, Bengal, and Tamil Nadu, but the trickster is a jackal in Punjab, a weaver in Bengal, and a monkey in Tamil Nadu.
This phenomenon is studied under:
(A) Regional variations and versions (Ecotypification)
(B) Customary jurisprudence
(C) Ethnobotany
(D) Naming systems

169. Identify the incorrect statement regarding 'Customs and Manners'.
(A) They dictate the socially acceptable way to greet community elders
(B) They outline specific rules of hospitality and guest welcoming
(C) They vary significantly across different castes and Indian regions
(D) They are completely static and never evolve over long periods

170. The integration of local myths, specific dialect, and regional humor into a performance of 'Tamasha' demonstrates the concept of:
(A) Regional variation and adaptation
(B) Modern commercial theatre
(C) Strict classical standardization
(D) Written statutory law

171. 'Tholu Bommalata' translates literally to the dance of leather puppets. It is native to:
(A) Karnataka
(B) Kerala
(C) Andhra Pradesh
(D) Tamil Nadu

172. Read the following statements about 'Folk Dance Dramas' and answer the question that follows:
I. They blur the lines between acting, dancing, and singing.
II. They are often performed during specific seasonal or religious festivals.
III. They serve as a medium for moral education and community entertainment.
IV. They are always performed by solo artists without any accompaniment.
V. They utilize traditional, locally crafted instruments.
Which combination of statements is correct?
(A) I, II, III and V
(B) I, II, IV and V
(C) II, III, IV and V
(D) I, III, IV and V

173. What role does 'Manners' play in a traditional lifestyle pattern?
(A) Dictating regional architectural and construction styles
(B) Determining seasonal crop rotation and agricultural cycles
(C) Regulating social interactions and community hierarchies
(D) Formulating indigenous herbal medicines and regional cures

174. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: The 'Santhal' rebellion in history was deeply influenced by their folk worldview and religious leaders invoking ancestral spirits.
Statement II: Folk worldview has no power to mobilize communities for socio-political action.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

175. Which of the following is NOT an element of traditional 'Dress and Clothing'?
(A) Mass-produced synthetic nylon fabrics
(B) Usage of natural dyes like indigo and madder
(C) Motif designs reflecting local flora and fauna
(D) Draping styles indicative of marital status

176. Consider the following situation:
Cause: The introduction of standardized national educational curricula.
What is a potential consequence for regional folklore?
(A) Strengthening of oral traditions over modern written ones
(B) Decline of regional dialects and indigenous oral literature
(C) Re-emergence of the traditional and ancient Jajmani system

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In a weaver's community, breaking a loom is considered a bad omen that requires a ritual purification before work can resume.
This case underscores the intersection of:
(A) Occupational folklore and folk religious practices
(B) Customary law and modern manufacturing
(C) Dietary taboos and ethnobotany
(D) Toponymy and folk games

159. Identify the incorrect statement regarding 'Pilgrimage'.
(A) The route taken by pilgrims is often as sacred as the destination.
(B) It acts as an equalizer, often suspending strict caste boundaries.
(C) It has no impact on the local economy of the sacred pilgrimage site.
(D) It creates a network of shared stories and miracles across regions.

160. Applying the concept of 'Worldview', how does a traditional agrarian society typically perceive time?
(A) As cyclical, tied to seasons, lunar phases, and agricultural cycles
(B) As strictly linear and finite
(C) As entirely chaotic and unpredictable
(D) As a purely economic commodity

161. 'Ravanachhaya' is a rare form of shadow puppetry native to:
(A) Andhra Pradesh
(B) Kerala
(C) Maharashtra
(D) Odisha

162. Read the following characteristics and answer the question that follows:
I. Extempore dialogue delivery
II. Deep connection to local dialects
III. High level of audience interaction
IV. Rigid adherence to the Natya Shastra
Which of these are characteristics of Folk Theatre?
(A) I, II and III
(B) II, III and IV
(C) I, III and IV
(D) I, II and IV

163. The term 'Jurisprudence' in the context of customary law refers to:
(A) The comprehensive medical knowledge and herbal cures of a community
(B) The architectural plans and structural layouts of a typical village
(C) The internal logic guiding traditional community dispute resolution
(D) The systematic naming of geographical places and local water bodies

164. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: The 'Kumbh Mela' is the largest peaceful congregation of pilgrims on earth.
Statement II: It rotates between four locations based on astrological alignments.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

165. Which of the following is NOT an example of 'Occupational Folklore'?
(A) A lullaby sung by a mother
(B) A blacksmith's initiation ritual
(C) Work songs of fishermen hauling nets
(D) Superstitions held by miners before entering a shaft

166. Consider the following situation:
Cause: An outbreak of an epidemic in a traditional village.
Which of the following customary actions is most likely to occur?
(A) Holding a folk religious ritual for a disease-curing deity
(B) Rewriting the village's traditional customary land laws
(C) Changing the community's traditional and regional clothing
(D) Altering the patronymic naming system of the local population

167. Identify the correct pair of traditional textile and its primary technique.
(A) Ikat - Embroidery
(B) Kalamkari - Hand-painted or block-printed
(C) Phulkari - Tie and dye
(D) Bandhani - Silk brocade weaving

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area to an arid desert region.
Over generations, what is the most likely cultural adaptation?
(A) Their folk foodways shift from seafood to drought-resistant crops like millets
(B) Their architecture changes to incorporate steeply sloped roofs
(C) Their water-invocation festivals completely cease
(D) They abandon all their previous folktales

187. Identify the correct pair of narrative enactment and its central theme.
(A) Burrakatha - Exclusive narration of modern political events
(B) Oggu Katha - Tales of Lord Buddha
(C) Villu Pattu - Narration of Islamic folklore
(D) Pandavani - Tales of the Pandavas

188. Consider the following case and answer the question that follows:
A traditional healer prescribes a paste of neem leaves for skin infections, but insists the patient must also tie a red thread around their wrist for the cure to work.
This illustrates that folk medicinal practices:
(A) Often blend herbal knowledge with magico-religious beliefs
(B) Are completely devoid of empirical pharmacological value
(C) Disregard the psychosomatic aspects of healing and recovery
(D) Are strictly regulated by modern national medical councils

189. Identify the incorrect statement regarding 'Customary Law'.
(A) It relies on social sanctions and pressure for enforcement
(B) It is highly flexible and can adapt to new circumstances
(C) It is always systematically codified and officially published
(D) It governs common property resources in many tribal areas

190. A researcher studying how the lullaby "Soja Rajkumari" varies in lyrics between two neighboring villages is investigating:
(A) Regional variations in oral literature
(B) Customary jurisprudence
(C) Folk architecture
(D) Onomastics

191. The 'Baul' musical tradition, known for its mystic philosophy, is primarily based in:
(A) Gujarat
(B) Tamil Nadu
(C) Punjab
(D) Bengal

192. Read the following statements regarding 'Fairs and Festivals' and answer the question that follows:
I. They act as preservers of traditional arts and crafts.
II. They provide a platform for rural artisans to sell folk crafts.
III. They have no relation to the agrarian calendar.
IV. They foster a sense of shared community identity.
V. They serve as temporary markets for rural goods.
Which combination of statements is correct?
(A) I, II, IV and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

193. 'Ethnobotany' in folklore is primarily concerned with:
(A) Industrial chemical pesticide and fertilizer development
(B) The legal documentation of communal forest land and soil
(C) The knowledge and use of plants for medicine and rituals
(D) The classical music styles associated with nature and seasons

194. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: The worldview of a folk community deeply influences its customary jurisprudence.
Statement II: A community that views nature as sacred will likely have customary laws punishing the pollution of water bodies.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.

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(A) It is a traditional theatre form of Karnataka.
(B) It combines dance, music, dialogue, and heavy makeup.
(C) It is an entirely silent mime performance.
(D) The stories are predominantly drawn from the Puranas and Epics.

140. A community's belief that a specific river is a living goddess, influencing their rules against polluting it, is an application of:
(A) Traditional ethnobotany
(B) Regional puppet theatre
(C) Onomastics research
(D) Worldview and customary law

141. 'Kathputli' is a traditional string puppetry form of:
(A) Kerala
(B) Assam
(C) Rajasthan
(D) Odisha

142. Read the following components of study and answer the question that follows:
I. Naming rituals
II. Patronymics
III. Matronymics
IV. Nicknames based on physical traits
Which of these are studied under the domain of 'Onomastics' in folklore?
(A) I and II only
(B) I, II and III only
(C) II and III only
(D) I, II, III and IV

143. Which of the following best defines 'Customs' in a societal context?
(A) Rare and highly individualistic community behaviors
(B) Written laws enacted by a formal national parliament
(C) The temporary adoption of fleeting foreign fashion trends
(D) Socially accepted patterns of behavior in a community

144. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: The 'Warli' art form was traditionally created by women using rice paste on mud walls.
Statement II: Warli paintings often depict scenes of daily life, hunting, farming, and the tarpa dance.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

145. Which of the following represents an exception to the rule of male dominance in certain traditional inheritance customs?
(A) The patriarchal Jajmani system
(B) The Khap panchayat system in Haryana
(C) The matrilineal system of the Khasi tribe in Meghalaya
(D) The primogeniture system in Rajput clans

146. Consider the following situation:
Cause: A drought leads to crop failure in an agrarian society.
How might this manifest in their folk cultural practices?
(A) Increased performance of rain-invoking rituals and songs
(B) Total abandonment of all religious and spiritual practices
(C) Immediate transition to commercial deep-sea marine fishing
(D) Adoption of heavy winter clothing in a tropical environment

147. Identify the correct pair.
(A) Gombeyatta - String puppet of Karnataka
(B) Yampuri - Rod puppet of Bihar
(C) Tholu Bommalata - Shadow puppet of Andhra Pradesh
(D) All of the above

148. Consider the following case and answer the question that follows:
A family has a tradition of placing a piece of iron under a newborn's pillow to ward off evil spirits.
What aspect of folk culture does this represent?
(A) Family folklore and magical worldview
(B) Formal jurisprudence
(C) Ethnobotany
(D) Occupational folklore

149. Identify the incorrect statement regarding 'Folk Games'.

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frequent floods.
Statement II: Folk architecture purely prioritizes aesthetics over environmental adaptation.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

205. Which of the following is NOT an element of traditional lifestyle patterns?
(A) Waking up before dawn for agricultural chores
(B) Community participation in evening storytelling
(C) Observance of seasonal dietary changes (Ritucharya)
(D) Reliance on 24/7 digital connectivity for social interaction

206. Consider the following situation:
Cause: A breach of customary endogamy rules in a deeply traditional village.
What is the historically probable action taken by local councils like Khap Panchayats?
(A) Imposing punitive sanctions based on traditional customary law
(B) Rewarding the individuals for progressive and modern thinking
(C) Filing a formal legal writ petition in the national Supreme Court
(D) Organizing a celebratory and inclusive community cultural fair

207. Identify the correct pair.
(A) Bihu - Spring harvest festival of Assam
(B) Pongal - Winter festival of Kashmir
(C) Lohri - Monsoon festival of Gujarat
(D) Onam - Desert festival of Rajasthan

208. Consider the following case and answer the question that follows:
Women in a village gather to paint intricate geometric patterns on their courtyards (Kolam/ Rangoli) every morning, believing it invites prosperity.
This practice bridges:
(A) Folk art, daily lifestyle patterns, and religious worldview
(B) Customary law and ethnobotany
(C) Puppet theatre and musical traditions
(D) Formal jurisprudence and state architecture

209. Identify the incorrect statement regarding 'Folk Architecture'.
(A) It relies heavily on community labor and shared skills
(B) It requires blueprints certified by a municipal corporation
(C) Knowledge of construction is passed down through generations
(D) It makes use of locally available timber, mud, or stone

210. An analysis of how the 'Mahabharata' is recited differently by the Garhwalis (Ramman) versus the Chhattisgarhi performers (Pandavani) is a study of:
(A) Regional Variations and Versions of Narrative Enactments
(B) Toponymy
(C) Folk Medicine
(D) Diet and Foodways

211. 'Togalu Gombeyatta' is a shadow puppet tradition from:
(A) Bengal
(B) Punjab
(C) Karnataka
(D) Bihar

212. Read the following statements regarding the 'Worldview' of traditional weavers and answer the question that follows:
I. The loom is often considered a sacred space or deity.
II. Weaving patterns sometimes encode mythological stories.
III. They view their occupation as completely secular and mechanical.
IV. Rituals are performed before starting a new piece of cloth.
V. The act of creation is seen as mimicking divine creation.
Which combination of statements is correct?
(A) I, II, IV and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

213. What is the main objective of 'Narrative Enactments' in folk culture?

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(A) To strictly enforce constitutional and statutory national laws
(B) To train young soldiers for modern and technological warfare
(C) To transmit mythological epics and history through performance
(D) To sell commercial industrial goods and modern services

214. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: Occupational folklore provides psychological comfort and a sense of identity to workers in hazardous trades like mining or deep-sea fishing.
Statement II: Superstitions and rituals in these occupations serve to manage anxiety related to unpredictable natural forces.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

215. Which of the following is NOT a typical characteristic of a traditional Indian village fair (Mela)?
(A) It relies entirely on digital e-commerce transactions
(B) It provides a venue for matrimonial matchmaking in some communities
(C) It features performances of local folk arts and acrobatics
(D) It includes stalls selling agricultural implements and livestock

216. Consider the following situation:
Cause: Loss of traditional grazing lands due to deforestation.
What is the most immediate impact on nomadic pastoralist folklore?
(A) Disappearance of lifestyle patterns and herding knowledge
(B) Increase in the repertoire of traditional migration songs
(C) They immediately become classical and operatic musicians
(D) Their architecture shifts to modern and high-rise buildings

217. Identify the correct pair of musical instrument and its classification.
(A) Dhol - Aerophone (Wind instrument)
(B) Shehnai - Idiophone (Solid instrument)
(C) Chimta - Membranophone (Drum)
(D) Ektara - Chordophone (String instrument)

218. Consider the following case and answer the question that follows:
A village uses a specific system of drum beats to communicate messages (like warnings of a wild animal) across long distances.
This is an example of:
(A) Auditory occupational/community folklore
(B) Folk medicinal practice
(C) Formal jurisprudence
(D) Foodways

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219. Identify the incorrect statement about 'Dress and Clothing'.
(A) Traditional clothing often acts as a visual marker of ethnic identity.
(B) Handloom textiles often contain motifs representing local beliefs.
(C) The draping style of a sari or dhoti remains entirely identical across all states in India.
(D) Clothing choices are influenced by both climate and modesty norms.

220. By documenting the oral history of a family's recipes over four generations, a researcher is integrating the study of:
(A) Customary Law and Architecture
(B) Family Folklore and Culinary Practices
(C) Onomastics and Jurisprudence
(D) Folk Games and Medicine

221. 'Nautanki' performances are primarily accompanied by which main percussion instrument?
(A) Tabla
(B) Nagada (Kettledrum)
(C) Mridangam
(D) Ghatam

222. Read the following statements about Folk Medicine and answer the question that follows:
I. It is deeply integrated with local biodiversity.
II. Practitioners often learn through apprenticeship within the family.
III. It completely rejects all concepts of diet and

lifestyle.
IV. It is the primary source of healthcare in many remote tribal areas.
Which of the statements given above are correct?
(A) I, II and IV
(B) I, II and III
(C) II, III and IV
(D) I, III and IV

223. What does 'Onomastics' encompass beyond personal names?
(A) The study of global and regional weather patterns
(B) The detailed cataloging of community legal disputes
(C) Place names (Toponyms) and water names (Hydronyms)
(D) The analysis of modern and urban concrete structures

224. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: The worldview of many Indian folk communities is anthropocentric, placing humans above and separate from nature.
Statement II: Practices like tree marriage and animal worship reflect a biocentric or ecocentric worldview.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is false but Statement II is true.
(D) Statement I is true but Statement II is false.

225. Which of the following is an exception to the rule of oral transmission in folklore?
(A) A grandmother teaching a recipe by direct demonstration
(B) A folk song learned by listening to community elders
(C) A written manual on folk art published by a university
(D) A community dance taught through direct participation

226. Consider the following situation:
Cause: Patronage from kings and landlords (Zamindars) declines.
What is the most likely consequence for traditional folk theatre performers?
(A) They are forced to adapt or abandon art for alternative jobs
(B) They experience unprecedented and widespread community wealth
(C) The performances become purely classical and structurally rigid
(D) They transition to performing in foreign and global languages

227. Identify the correct pair.
(A) Tamasha - Puppetry of Kerala
(B) Bhavai - Martial art of Punjab
(C) Yakshagana - Culinary practice of Assam
(D) Jatra - Musical theatre of Bengal

228. Consider the following case and answer the question that follows:
In a dispute over a stolen cow, the village elders decide the thief must compensate the victim with two cows rather than serving jail time.
This illustrates a principle of:
(A) Restorative customary jurisprudence
(B) Modern penal and statutory law
(C) Regional toponymy research
(D) Specialized occupational folklore

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229. Identify the incorrect statement regarding 'Folk Songs'.
(A) They exist for almost every stage of the human lifecycle.
(B) They are often tied to specific occupational rhythms.
(C) They are authored by known, celebrated classical poets.
(D) They serve as oral historical records for marginalized communities.

230. A scholar studies how the 'Ramlila' performance in Ramnagar, Varanasi, utilizes multiple physical locations across the town over 31 days. This is an application of analyzing:
(A) Spatial dimensions of Narrative Enactments and Pilgrimage
(B) Regional naming systems and onomastics research
(C) Traditional folk medicine and indigenous healing
(D) Formal customary property law and land disputes

231. 'Bommalattam' is a traditional puppet theatre form combining rod and string techniques, native to:
(A) Bihar
(B) Rajasthan
(C) Gujarat
(D) Tamil Nadu

232. Read the following statements about 'Customs' and answer the question that follows:
I. They guide individual behavior in social settings.
II. They include rituals around birth, marriage, and death.
III. They are entirely arbitrary and hold no meaning for the community.
IV. Breaking them can lead to social ostracization.
V. They help in maintaining social cohesion.
Which combination of statements is correct?
(A) I, II, IV and V
(B) I, II, III and IV
(C) II, III, IV and V
(D) I, III, IV and V

233. In folk culture, what is the primary function of a 'Myth'?
(A) To provide false and misleading community information
(B) To serve as a modern and formal written legal document
(C) To explain the origins of the world and social institutions
(D) To catalog regional recipes and culinary instructions

234. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: Folk foodways often reflect traditional medicinal knowledge, such as using turmeric for its antiseptic properties in daily cooking.
Statement II: There is a strict boundary between food and medicine in traditional Indian worldview.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

235. Which of the following is NOT an example of 'Family Folklore'?
(A) A national broadcast of a classical music concert
(B) A special bedtime story invented by a grandfather
(C) The way a specific family traditionally decorates their Christmas tree or Diwali altar
(D) A secret ingredient added to a family's traditional pickle recipe

236. Consider the following situation:
Cause: The global demand for organic, natural dyes increases.
What is a potential positive outcome for traditional textile crafts like Kalamkari?
(A) A revitalization of the craft and economic empowerment of the artisans
(B) The complete loss of the traditional knowledge system
(C) Artisans are forced to use chemical dyes
(D) The craft is entirely banned

237. Identify the correct pair of folk game and its nature.
(A) Pachisi - High-intensity physical sport
(B) Gilli Danda - Outdoor physical game
(C) Kabaddi - Indoor board game
(D) Chaupar - Water sport

238. Consider the following case and answer the question that follows:
During a rural festival, participants walk on hot coals to fulfill a vow made to a deity for curing an illness.
This act is a synthesis of:
(A) Folk religious practices, pilgrimage vows, and worldview
(B) Formal jurisprudence and secular community entertainment
(C) Regional culinary practices and indigenous architecture
(D) Specialized onomastics and regional string puppetry

239. Identify the incorrect statement about 'Burrakatha'.
(A) It consists of a main storyteller and two co-performers.
(B) The main performer plays a tambura and

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dances rhythmically.
(C) It addresses social issues alongside mythological tales.
(D) The performers play stringed instruments exclusively.

240. An anthropologist comparing the initiation rites of young men in two different tribal communities is studying:
(A) Regional variations in lifecycle customs
(B) Folk architecture
(C) Toponymy
(D) Dietary habits

241. 'Santhal' and 'Gond' are prominent communities known for their rich folklore in which region of India?
(A) The far North (Himalayas)
(B) The extreme Southern tip
(C) Central and Eastern India
(D) The Thar Desert

242. Read the following statements about 'Folk Art' and answer the question that follows:
I. It is an expression of cultural identity.
II. It is entirely devoid of any religious or ritual significance.
III. It often utilizes symbols like the lotus, sun, and tree of life.
IV. It is historically practiced anonymously by community members.
Which of the statements given above are correct?
(A) I, III and IV
(B) I, II and III
(C) II, III and IV
(D) I, II and IV

243. What is the defining feature of 'Oral History' in the context of folk culture?
(A) History written down and recorded by ancient royalty
(B) The systematic study of ancient and ruined buildings
(C) The formal legal prosecution of past community crimes
(D) The study of history based on personal oral narratives

244. The following question consists of two statements. Read the statements and choose the correct option.
Statement I: The 'Jajmani' system was historically an occupational and economic system based on reciprocal duties and rights between different castes.
Statement II: This system fostered specific occupational folklore and inter-dependence within the village economy.
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

245. Which of the following is NOT a feature of traditional Indian 'Worldview'?
(A) A belief in Karma and rebirth
(B) Reverence for rivers and mountains
(C) An absolute separation of the secular and the sacred
(D) Belief in the influence of planetary movements (Astrology)

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246. Consider the following situation:
Cause: An agrarian community adopts high-yield, short-duration genetically modified crops.
What is the most likely impact on their traditional harvest festivals and work songs?
(A) Festivals become misaligned and work songs lose relevance
(B) The festivals become more deeply rooted in the ancient calendar.
(C) The work songs become strictly classical and rigid in nature.
(D) There is no impact on regional or tribal folklore whatsoever.

247. Identify the correct pair.
(A) Onomastics - Study of names
(B) Ethnography - Study of rocks
(C) Jurisprudence - Study of plants
(D) Ethnobotany - Study of laws

248. Consider the following case and answer the question that follows:
A village constructs its houses with sloped roofs using local timber and slate, while ensuring the main entrance faces east to catch the morning sun, as dictated by community elders.
This is a perfect example of:
(A) Folk architecture governed by climate and worldview
(B) Modern urban planning and formal

statutory law
(C) Specialized occupational folklore of regional weavers
(D) Traditional culinary practices and indigenous foodways

249. Identify the incorrect statement regarding 'Regional Variations and Versions'.
(A) They occur because folklore adapts to local languages and ecologies.
(B) Folklorists consider only the oldest written version as authentic, dismissing oral variations as corruptions.
(C) The core motif of a tale usually remains identifiable despite variations.
(D) Variations reflect the specific socio-cultural concerns of the region.

250. When a scholar synthesizes the study of a community's puppetry, their customary laws, their traditional diets, and their religious festivals to understand their overall way of life, the scholar is analyzing their:
(A) Isolated formal and modern jurisprudence
(B) Comprehensive lifestyle patterns and worldview
(C) Exclusive and classical regional music heritage
(D) Modern and formal national political structure

Direction : Please read the following source carefully.

In the study of traditional expressive forms, a distinct regional community is observed utilizing specific genres of folk theatre to preserve their historical narratives. This case highlights a troupe performing narrative enactments that serve as a localized repository of ancestral memory. The performers seamlessly blend oral recitation with dramatic gesturing, ensuring that the community's foundational myths are transmitted across generations. Rather than employing formalized scripts, these narrative enactments rely on a dynamic interplay between the lead storyteller and the active participation of the audience, characterizing the core of indigenous folk theatre genres. The enactment acts not merely as entertainment, but as an institutional mechanism to reinforce social values and collective identity. Researchers noted that the thematic variations in these performances closely align with shifts in regional socio-economic dynamics, yet the structural integrity of the folk theatre genre remains intact. This continuity demonstrates how narrative enactments function as living archives. By analyzing these performances, scholars can map the trajectories of historical consciousness within the community, observing how specific folk theatre genres adapt their storytelling techniques while maintaining the core narrative essence that binds the community together.

Based on the above source, attempt the following five questions.

251. How do the performers ensure the transmission of foundational myths?
(A) By utilizing highly formalized written scripts
(B) By blending oral recitation with gestures
(C) By isolating the audience from the performance
(D) By replacing ancestral memory with modern themes

252. What characterizes the core of these indigenous folk theatre genres?
(A) The interplay between storytellers and audiences
(B) The strict adherence to predetermined scripts
(C) The reliance on solitary performances without observers
(D) The elimination of oral recitation in favor of silent acting

253. According to the passage, the narrative enactments function primarily as what kind of mechanism?
(A) A purely economic enterprise for regional growth
(B) A formalized educational system for literacy training
(C) An institutional mechanism for collective identity
(D) A political tool to dismantle historical consciousness

254. What aligns closely with the thematic variations in these performances?
(A) The introduction of foreign theatrical techniques

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(B) The elimination of the community's ancestral memory
(C) The static nature of the structural genre integrity
(D) The shifts in regional socio-economic dynamics

255. Why are the narrative enactments described as "living archives"?
(A) They physically store historical documents in the theatre space
(B) They rely exclusively on static, unchanging performance scripts
(C) They adapt storytelling techniques while maintaining the core narrative
(D) They reject any form of thematic variation or audience input

Direction : Please read the following source carefully.

An ethnographic observation of a rural settlement reveals the intricate relationship between puppet theatre and regional dance dramas. In this community, traditional puppeteers construct elaborate wooden figures that are mobilized during specific seasonal cycles, effectively mirroring the physical vocabulary found in local dance dramas. The case demonstrates that puppet theatre is not a standalone aesthetic practice; rather, it shares a symbiotic structural foundation with human-performed dance dramas. The puppets are articulated to replicate the precise rhythmic footwork and stylized hand gestures of the dancers, creating a parallel performative universe. This intersection allows the community to explore complex mythological themes that might be physically impossible for human actors to portray. Furthermore, the accompanying vocal and percussive scores for both the puppet theatre and the dance dramas are identical, reinforcing a unified artistic tradition. Scholars analyzing this phenomenon argue that the miniaturized scale of the puppet theatre serves as an accessible pedagogical tool, introducing younger generations to the complex choreographic sequences of adult dance dramas. This dual framework preserves the kinetic heritage of the region while offering varied aesthetic modalities for communal expression.

Based on the above source, attempt the following five questions.

256. What relationship exists between puppet theatre and dance dramas in the observed community?
(A) They are completely independent and unrelated aesthetic practices
(B) They share a symbiotic structural foundation and vocabulary
(C) They compete for the same audience during seasonal cycles
(D) They utilize entirely different vocal and percussive scores

257. How are the wooden puppets articulated during a performance?
(A) To create random, abstract movements unrelated to dance
(B) To perform entirely different narratives from human actors
(C) To physically replace human actors in all regional ceremonies
(D) To replicate rhythmic footwork and stylized gestures

258. What specific advantage does puppet theatre offer when exploring mythological themes?
(A) It portrays themes physically impossible for human actors
(B) It reduces the cost of producing elaborate regional festivals
(C) It eliminates the need for musical accompaniment entirely
(D) It shortens the duration of the traditional performance

259. What reinforces the unified artistic tradition between the two forms?
(A) The exclusive use of identical wooden masks by human actors
(B) The geographical separation of their performance venues
(C) The utilization of identical vocal and percussive scores
(D) The total absence of younger generations in the audience

260. According to scholars, how does the puppet theatre function as a pedagogical tool?
(A) It teaches young people complex choreography
(B) It provides formal literacy education to the community
(C) It teaches the community how to carve

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with occupational folklore, the guild maintains strict internal regulation, preserving both their technical secrets and their socio-economic solidarity through a specialized, self-sustaining system of indigenous jurisprudence.

Based on the above source, attempt the following five questions.

271. What constitutes the occupational folklore of the weavers' guild?
(A) State legal systems and standardized national policies
(B) Arbitrary rules created by neighboring agricultural communities
(C) Legends, specialized terminology, and artisanal rituals
(D) Financial records detailing the sale of woven goods

272. How does the guild handle disputes over proprietary dyeing techniques?
(A) They appeal directly to the formal state legal systems
(B) They rely on customary law derived from occupational myths
(C) They dissolve the guild to prevent further technical theft
(D) They ban the use of dyeing techniques entirely within the craft

273. What do elder master weavers use as binding legal precedents during adjudication?
(A) Written contracts established with external merchants
(B) Decrees issued by regional political authorities
(C) Modern intellectual property laws and regulations
(D) Specific narratives from their occupational folklore

274. How are penalties for infractions typically framed within this system of jurisprudence?
(A) As a disruption of artisanal harmony requiring ritual restitution
(B) As a monetary debt owed to the state government
(C) As permanent exile from the geographical boundaries of the guild
(D) As a necessary step toward modernizing their craft techniques

275. What is the primary outcome of intertwining customary law with occupational folklore?
(A) The gradual loss of traditional weaving and dyeing techniques
(B) The integration of the guild into the state legal framework
(C) The preservation of technical secrets and socio-economic solidarity
(D) The elimination of elder master weavers from the adjudication process

Direction : Please read the following source carefully.

A analysis of a rural landscape reveals a complex network of folk religious practices centered around a biannual community pilgrimage. This localized pilgrimage is distinct from orthodox religious mandates, originating entirely from indigenous ritual practices dedicated to local guardian deities. The case study illustrates how the pilgrimage route physically maps the spiritual boundaries of the community, connecting various sacred groves and rudimentary shrines. At each designated stop, specific ritual practices are executed, ranging from the offering of locally harvested grains to the performance of trance-induced localized chants. These folk religious practices are deeply reciprocal, predicated on a transactional relationship where the community ensures agricultural fertility by satisfying the deities through the pilgrimage. Furthermore, the ritual practices embedded within the journey require the collective participation of different kinship groups, thereby reinforcing social cohesion. The pilgrimage acts as a spatial and temporal mechanism that authenticates their folk religious practices, ensuring that the community's spiritual cosmology remains deeply tied to their immediate geographical environment and independent of external, formalized theological doctrines.

Based on the above source, attempt the following five questions.

276. What is the origin of the biannual community pilgrimage described in the text?
(A) Indigenous ritual practices dedicated to local guardian deities
(B) Formalized theological doctrines imposed by external authorities
(C) State-mandated agricultural festivals

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specific episode of family folklore, transforming individuals into living monuments of their lineage's history. The case reveals that the naming system often incorporates geographic markers and occupational titles historically associated with the family, ensuring that spatial and socioeconomic heritage is linguistically preserved. Scholars of onomastics observe that when family folklore dictates a narrative of migration or survival, the subsequent generations bear names reflecting those specific trials. This practice creates an internal historical record, allowing community elders to trace complex genealogical webs merely by decoding an individual's given name. Furthermore, the alteration or adaptation of a name over time frequently signals a shift in the family's social standing or a newly integrated piece of family folklore, proving that the naming system is a dynamic reflection of generational identity.

Based on the above source, attempt the following five questions.

266. What dictates the rigid onomastic framework when assigning a name to a newborn?
(A) The immediate geographical location of the birth
(B) The ancestral narratives found in family folklore
(C) The arbitrary preferences of the community leaders
(D) The prevailing trends in neighboring communities

267. How does the naming system preserve spatial and socioeconomic heritage?
(A) By excluding references to past migrations and local trials
(B) By using historic geographic markers and occupational titles
(C) By standardizing names across all families in the community
(D) By replacing ancestral names with contemporary terminology

268. What is the outcome of naming individuals after narratives of migration or survival?
(A) It creates an internal historical record of genealogical webs
(B) It erases the painful memories of past generational struggles
(C) It isolates the individual from the broader kinship group
(D) It prevents the family from integrating new folklore episodes

269. How do community elders utilize the given names of individuals?
(A) To predict future shifts in community social standing
(B) To assign specific contemporary occupational roles to youth
(C) Decoding complex genealogical webs of the lineage
(D) To determine the geographical boundaries of the settlement

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270. What does the alteration of a name over time frequently signal?
(A) A rejection of all previous ancestral narratives and family history
(B) A decline in the importance of onomastics within the kinship group
(C) A formalized legal dispute regarding historical occupational titles
(D) A shift in social standing or a newly integrated piece of folklore

Direction : Please read the following source carefully.

In a traditional guild of weavers, occupational folklore serves as the foundational basis for their customary law and jurisprudence. The community possesses a rich repository of work-related legends, specialized terminology, and artisanal rituals that collectively constitute their occupational folklore. When disputes arise regarding the quality of woven goods or the unauthorized sharing of proprietary dyeing techniques, the guild does not appeal to state legal systems. Instead, they rely on a localized framework of customary law derived directly from their occupational myths. The case demonstrates that the adjudicators, usually elder master weavers, cite specific narratives from their occupational folklore as binding legal precedents. This indigenous jurisprudence ensures that conflict resolution aligns with the moral and technical standards inherent in their craft. Penalties for infractions are often framed as a disruption of artisanal harmony, requiring the offender to perform specific occupational rituals as restitution. By intertwining customary law

wooden figures
(D) It replaces the need for actual physical exercise

Direction : Please read the following source carefully.

An investigation into an agrarian society illustrates how musical traditions are deeply embedded within their overarching lifestyle patterns. The daily routines of the community, from sowing seeds to harvesting, are strictly synchronized with specific rhythmic and melodic structures. This case study reveals that musical traditions function as an organizational tool for labor, mitigating physical exhaustion while coordinating collective effort. The songs sung during the harvest differ fundamentally in tempo and lyrical content from those performed during domestic chores, indicating a highly specialized integration of music into diverse lifestyle patterns. Moreover, these musical traditions encode critical environmental knowledge, with lyrics often predicting weather changes or detailing the lifecycle of local crops. The transmission of these melodies occurs organically through daily participation rather than formal instruction, ensuring that the musical repertoire evolves in tandem with shifts in agrarian lifestyle patterns. Consequently, analyzing the sonic landscape of this community provides direct insights into their socioeconomic organization, demonstrating that traditional music is not merely an ornamental cultural artifact, but a functional framework that sustains and regulates their collective daily existence.

Based on the above source, attempt the following five questions.

261. How do musical traditions interact with the daily routines of the agrarian society?
(A) They are performed only after all daily labor is completed
(B) They serve solely as a distraction from the community's work
(C) They disrupt the organizational flow of collective labor efforts
(D) They are strictly synchronized with specific agricultural tasks

262. What functional role does music play during collective labor?
(A) It functions as an ornamental artifact without practical use
(B) It acts as an organizational tool to mitigate physical exhaustion
(C) It provides formal musical instruction to neighboring villages
(D) It replaces the need for actual physical labor in the fields

263. What is indicated by the differences between harvest songs and domestic chore songs?
(A) A lack of cohesive musical identity within the community
(B) A decline in the community's traditional environmental knowledge
(C) Highly specialized musical and lifestyle integration
(D) A shift from organic participation to formalized instruction

264. What critical information is encoded within the lyrics of these musical traditions?
(A) Detailed historical genealogies of community leaders
(B) Strict customary laws governing inter-village trade agreements
(C) Fictional narratives completely unrelated to agrarian life
(D) Weather predictions and crop lifecycle knowledge

265. How are these melodies primarily transmitted to new generations?
(A) Through organic transmission via daily communal participation
(B) Through highly formalized, institutionalized musical instruction
(C) Through written musical notation stored in village archives
(D) Through solitary practice outside of standard working hours

Direction : Please read the following source carefully.

A detailed study of a distinct kinship group highlights the critical role of the naming system and onomastics in preserving family folklore. Within this community, the process of assigning a name to a newborn is not arbitrary but follows a rigid onomastic framework dictated by ancestral narratives. Each name encapsulates a

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designed for tourism
(D) Orthodox religious mandates universally practiced across regions

277. What function does the pilgrimage route serve regarding the community's landscape?
(A) It establishes commercial trade routes with neighboring towns
(B) It maps the physical locations for future agricultural expansion
(C) It hides the rudimentary shrines from external religious groups
(D) It physically maps the spiritual boundaries of the community

278. What forms the basis of the reciprocal relationship in these folk religious practices?
(A) The community receives financial compensation from guardian deities
(B) Satisfying deities via pilgrimage for fertility
(C) The deities provide technological advancements for grain offerings
(D) The deities dictate formalized theological doctrines to the kinship groups

279. How does the pilgrimage impact the social structure of the community?
(A) It isolates individual families by requiring solitary travel
(B) It creates social divisions regarding orthodox practice
(C) Reinforcing cohesion via collective participation
(D) It replaces kinship groups with formal religious hierarchies

280. How does the pilgrimage authenticate the community's folk religious practices?
(A) By aligning them with external, formalized theological doctrines
(B) By eliminating the need for sacred groves and rudimentary shrines
(C) By replacing indigenous chants with standard orthodox prayers
(D) By acting as a spatial and temporal mechanism tied to the environment

Direction : Please read the following source carefully.

The cultural vitality of a specific regional population is vividly demonstrated during their annual fairs and festivals, which serve as primary arenas for traditional folk games. A recent field study observed how these fairs and festivals operate as crucial temporal markers, temporarily suspending mundane labor to facilitate collective celebration. Central to these gatherings is the competitive execution of indigenous folk games, which are far more than mere recreational activities. The case reveals that these games are structured to test physical endurance, strategic thinking, and collaborative skills necessary for the community's daily survival. During the festivals, villages compete against one another in tug-of-war and traditional wrestling, transforming the fairground into a space for establishing social hierarchies and releasing inter-community tensions. The rules governing these folk games are orally transmitted and rigidly enforced by community elders acting as referees. By integrating folk games into the broader context of fairs and festivals, the community ensures the intergenerational transfer of physical culture while simultaneously strengthening regional solidarity and celebrating their shared identity through structured, festive competition.

Based on the above source, attempt the following five questions.

281. How do the annual fairs and festivals function within the community's timeline?
(A) Temporal markers facilitating collective celebration
(B) As permanent replacements for mundane daily labor
(C) As exclusive periods for private, solitary reflection
(D) Opportunities to permanently dismantle social status

282. What is the underlying purpose of the structured indigenous folk games?
(A) To generate monetary profit from visiting external spectators
(B) To test skills necessary for the community's daily survival
(C) To replace traditional physical labor with recreational leisure
(D) To demonstrate the community's rejection of physical endurance

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283. What social function does the fairground serve during inter-village competitions?
(A) It acts as a neutral zone where all social hierarchies are erased
(B) It provides a space for releasing inter-community tensions
(C) It serves as a formal courtroom for state legal proceedings
(D) It isolates villages from interacting with one another

284. How are the rules of the traditional folk games maintained?
(A) They are orally transmitted and enforced by community elders
(B) They are written in formalized sporting rulebooks
(C) They are regulated by external governmental sporting agencies
(D) They are spontaneously invented by the players during the game

285. What is ensured by integrating folk games into the context of fairs and festivals?
(A) The strict separation of physical culture from shared identity
(B) Replacing folk games with modern competitive digital sports
(C) Transferring physical culture and regional solidarity
(D) The elimination of structured, festive competition among villages

Direction : Please read the following source carefully.

A study of an isolated forest community highlights the intrinsic connection between their folk medicinal practices and their broader ecological worldview. When treating ailments, local healers do not isolate the physical symptoms; instead, they approach illness as a manifestation of an imbalance within the patient's relationship with the natural environment. This case demonstrates that folk medicinal practices heavily utilize native flora, but the efficacy of these botanical remedies is believed to depend entirely on the ethical harvesting methods dictated by the community's worldview. The healers perform specific incantations acknowledging the spirit of the plant before extraction, reflecting a worldview that perceives nature as an animate, conscious entity. The application of folk medicinal practices therefore requires both botanical knowledge and a deep cosmological awareness. If a treatment fails, it is often interpreted within their worldview as a deeper social or environmental transgression committed by the patient. This holistic integration ensures that folk medicinal practices act not only as a healthcare system but also as a mechanism for reinforcing the ecological ethics and profound spiritual worldview of the community.

Based on the above source, attempt the following five questions.

286. How do local healers in the forest community view physical illness?
(A) As a strictly biological phenomenon unrelated to the environment
(B) As an unavoidable consequence of using native flora for food
(C) As a condition that can only be treated through modern clinical methods
(D) As an imbalance in the patient's relationship with the natural environment

287. On what does the perceived efficacy of botanical remedies depend?
(A) The quantity of plants harvested from the surrounding forest
(B) The speed at which the physical symptoms are isolated and treated
(C) The ethical harvesting methods dictated by the community's worldview
(D) The integration of external pharmaceutical compounds

288. What does the performance of specific incantations before plant extraction reflect?
(A) A lack of botanical knowledge among local healers
(B) Viewing nature as an animate, conscious entity
(C) A desire to obscure the harvesting methods from the community
(D) A belief that plants are inanimate resources to be exploited

289. How is the failure of a medical treatment typically interpreted?
(A) An error in the physical preparation of the remedy
(B) As evidence that native flora lacks medicinal

properties
(C) As a sign that the healer must completely abandon their practice
(D) A deeper social or environmental transgression

290. Besides healthcare, what mechanism do these folk medicinal practices serve?
(A) Reinforcing ecological ethics and spiritual worldviews
(B) Establishing profitable trade networks for botanical goods
(C) Replacing the community's need for social or environmental rules
(D) Encouraging the over-harvesting of native forest flora

Direction : Please read the following source carefully.

The structural and aesthetic landscape of a specific indigenous settlement provides a compelling case study on the synthesis of folk architecture and traditional folk art and craft. The dwellings are constructed using locally sourced mud, bamboo, and thatch, reflecting a highly adaptive form of folk architecture designed to withstand regional climatic extremes. Beyond mere shelter, these structures serve as expansive canvases for indigenous folk art and craft. The exterior walls are meticulously plastered and adorned with complex geometric bas-reliefs, while the wooden door frames feature elaborate carvings depicting local mythologies. This integration indicates that in this community, folk architecture is inseparable from artistic expression. The creation of these homes involves specialized crafts such as weaving bamboo panels and preparing natural pigments for murals. Consequently, the transmission of architectural knowledge inherently involves the teaching of folk art and craft. This dual preservation ensures that every constructed dwelling stands as a monument to the community's technical ingenuity and aesthetic heritage, proving that their built environment is a holistic manifestation of both functional engineering and traditional artistry.

Based on the above source, attempt the following five questions.

291. What materials are primarily used to construct the adaptive folk architecture in this settlement?
(A) Industrial concrete, steel, and synthetic roofing
(B) Imported stone, glass, and prefabricated wood
(C) Fired bricks, mortar, and metallic plates
(D) Locally sourced mud, bamboo, and thatch

292. How are the exterior walls of the dwellings treated beyond their structural purpose?
(A) They are adorned with complex geometric bas-reliefs
(B) They are left bare to rapidly absorb the extreme climatic heat
(C) They are painted uniformly with synthetic paints from markets
(D) They are covered in protective metallic sheets for defense

293. What is depicted in the elaborate carvings on the wooden door frames?
(A) Written instructions for constructing future dwellings
(B) Portraits of contemporary political figures
(C) Local mythologies specific to the community
(D) Maps indicating the location of natural pigment sources

294. Why does the transmission of architectural knowledge inherently involve teaching art and craft?
(A) The lack of resources to teach the subjects as units
(B) Reliance on specialized weaving and natural pigments
(C) Because folk art is legally required to be placed on all architectural structures
(D) Because functional engineering has completely replaced aesthetic heritage

295. The built environment of this community is described as a holistic manifestation of what two elements?
(A) Functional engineering and traditional artistry
(B) Industrial expansion and rapid urbanization
(C) Minimalist design and modern construction methods
(D) Climatic vulnerability and structural decay

Direction : Please read the following source carefully.

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largest camel and livestock fairs, attracting thousands of traders and tourists. The event also has deep religious significance, as pilgrims gather to bathe in the sacred Pushkar Lake during the auspicious period of Kartik Purnima.

62. (D) I, II, III and IV
Pandavani is a traditional heroic narrative form from Chhattisgarh that focuses on the adventures of the Pandavas from the Mahabharata. Teejan Bai is its most famous exponent, known for her powerful storytelling. The performance involves the use of a tambura, which the artist uses as both a musical instrument and a prop to represent different weapons or characters throughout the dramatic narrative.

63. (A) A strict social or religious prohibition against specific actions
In the study of manners and customs, a taboo refers to a strict social or religious prohibition against specific actions, objects, or words. Violating a taboo is believed to result in negative consequences, such as divine punishment or social ostracization. These prohibitions play a crucial role in regulating community behavior and maintaining the moral and spiritual order within a traditional society.

64. (A) P-2, Q-3, R-4, S-1
The Toda people are pastoralists residing in the Nilgiri Hills of South India. The Bhils are one of the largest tribal groups in Central and Western India. The Santhals are primarily found in the Eastern Indian states like Jharkhand and West Bengal. The Garos are a major tribe in the Northeastern state of Meghalaya. Each tribe possesses a unique body of folklore and cultural traditions.

65. (B) Dhokra
Dhokra is a traditional metal-casting craft and does not involve the performance or narration of stories. Oggu Katha, Burrakatha, and Pandavani are all forms of narrative enactment where stories from epics or local legends are performed through song, dialogue, and music. These performing arts are essential for the oral transmission of a community's historical and mythological heritage to the next generation.

66. (A) Both A and R are true and R is the correct explanation of A.
Many traditional folk arts are currently facing a decline due to the rapid pace of urbanization and the influence of modern mass media. The loss of traditional patronage from local kings or communities has also disrupted the organic transmission of these skills. As younger generations move away from ancestral occupations, the specialized knowledge required for these performances and crafts is at risk of disappearing.

67. (C) Bommalattam - String puppet of Tamil Nadu
Bommalattam is a sophisticated puppet tradition from Tamil Nadu that uniquely combines features of both rod and string puppets. Yampuri is a rod puppet form from Bihar, not a shadow puppet from Kerala. Ravanachhaya is an Odia shadow puppet tradition, while Kathputli refers to the string puppets of Rajasthan. Each form utilizes different materials and manipulation techniques to bring mythological stories to life.

68. (C) Statement I is true but Statement II is false.
Customary jurisprudence is largely based on precedents and rules that have been passed down orally through many generations. However, these laws are far from identical across India; they vary significantly between different regions, tribes, and castes. Each community develops its own unique legal framework based on its specific historical experiences, social values, and the ecological conditions of its immediate environment and ancestral heritage.

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69. (C) Regional ecology does not influence the thematic content of local myths.
The belief that regional ecology does not influence the thematic content of local myths is incorrect. In reality, the environment plays a major role in shaping folklore; for instance, coastal myths often feature sea deities, while forest-dwelling communities have legends centered on wild animals and trees. Folk traditions are dynamic and constantly adapt to reflect the specific linguistic and environmental surroundings of the region.

70. (B) Fairs and Festivals linked to seasonal cycles
A study of how different communities celebrate the onset of the monsoon is an exploration of

ANSWERS

1. (B) Yakshagana
Yakshagana is a vibrant traditional theatre form predominantly practiced in Karnataka. It combines dance, music, dialogue, costume, and stage techniques with a unique style. Traditionally, it was performed in the open air during the night, drawing themes from ancient Indian epics like the Ramayana and Mahabharata, featuring elaborate headgear and distinct facial makeup for characters.

2. (B) I, III and IV
Kathputli is the famous string puppet tradition of Rajasthan, while Togalu Gombeyatta represents the shadow puppetry heritage of Karnataka. Pavakoothu is a unique traditional glove puppet form found in Kerala, often narrating the Ramayana. Tholu Bommalata is a shadow puppet tradition from Andhra Pradesh, not a rod puppet form, making the other statements accurate representations of Indian puppetry.

3. (C) The study of the origins and history of proper names
Onomastics is the scientific and linguistic study of the origins, history, and use of proper names, including personal names and place names. In folklore, it helps researchers understand cultural migrations, ancestral occupations, and social hierarchies. This field analyzes how naming conventions reflect a community's identity, religious beliefs, and historical interactions with neighboring cultures or geographic landscapes.

4. (A) P-2, Q-1, R-4, S-3
Tamasha is a lively folk theatre form originating from Maharashtra, known for its humor and energetic music. Nautanki is widely popular across Uttar Pradesh, featuring melodic dialogues. Dashavatar is traditionally practiced in the Konkan and Goa regions, depicting the ten incarnations of Vishnu. Ramman is a unique religious festival and ritual theatre performed in the Garhwal region of Uttarakhand.

5. (C) Yampuri
Yampuri is a traditional rod puppet form native to Bihar, featuring wooden puppets and depicting scenes from the court of Yama. Ravanachhaya of Odisha, Tholu Bommalata of Andhra Pradesh, and Togalu Gombeyatta of Karnataka are all distinct styles of shadow puppetry. These shadow forms utilize flat leather figures projected against a translucent screen to narrate various mythological epics.

6. (C) A is true but R is false.
Folk architecture is inherently sustainable because it utilizes locally available materials to adapt to regional climates. For example, thick mud walls provide insulation in deserts, while sloped roofs handle heavy rainfall. The claim that traditional builders rely exclusively on imported materials is incorrect, as the essence of folk dwellings lies in their organic connection to the immediate environment.

7. (D) Oggu Katha - Telangana
Oggu Katha is a traditional narrative enactment and dance drama form primarily practiced in Telangana, involving the singing and narration of stories about Hindu gods. Burrakatha belongs to Andhra Pradesh, while Villu Pattu is native to Tamil Nadu. Pandavani is the heroic narrative tradition of Chhattisgarh. These forms are vital for preserving oral history and religious lore within their regions.

8. (A) II, IV, I, III
Namakarana is the naming ceremony performed shortly after birth, followed by Annaprashana, which marks a child's first intake of solid food. Upanayana is the sacred thread ceremony signifying the start of formal education during childhood or adolescence. Vivaha, the marriage ritual, occurs later during adulthood. This chronological sequence reflects the structured progression of traditional Hindu lifecycle rituals across an individual's life.

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tracing genealogy in traditional Indian societies, maintaining a living link to past generations without relying solely on documents.

27. (D) Chanderi - Madhya Pradesh
Chanderi is a traditional silk and cotton textile that originates from the town of Chanderi in Madhya Pradesh, known for its sheer texture and lightweight feel. Kanjeevaram is native to Tamil Nadu, not Maharashtra. Kasavu belongs to Kerala, while Muga silk is a unique golden silk variety from Assam. Each textile represents a regional mastery of weaving and the use of local natural fibers.

28. (A) I, IV, III, II
The Kalamkari process begins with washing the cloth in cow dung and sun-drying it to remove impurities. It is then treated with a myrobalan solution to prepare the surface. Artists use a burnt tamarind twig to draw the intricate outlines of the figures. Finally, natural dyes are applied to the fabric, completing the elaborate and traditional hand-painted or block-printed textile art.

29. (C) They rarely contain elements of regional worldview or values.
Folk lullabies are rich repositories of a community's worldview, values, and socio-economic realities. While their primary function is to soothe children, the lyrics often reveal the mother's anxieties, hopes, and cultural beliefs. They use repetitive melodic structures to create a calming effect while subtly transmitting linguistic and cultural heritage to the next generation, making them essential tools for early socialization.

30. (D) Customary law and jurisprudence
When a village council resolves disputes based on unwritten ancestral rules and local traditions, it is practicing customary law and jurisprudence. This system relies on community consensus and historical precedents rather than a formal national penal code. It aims to maintain social harmony within the specific group, reflecting the indigenous values and legal philosophies that have governed their community interactions for many centuries.

31. (A) The name of a father or a paternal ancestor
A patronymic is a component of a personal name based on the given name of one's father or a male ancestor. In many folk naming systems, this practice helps identify lineage and familial connections within a society. Such names often include prefixes or suffixes that mean "son of" or "descendant of," serving as a linguistic marker of ancestral heritage and social identity.

32. (A) I, III and V
The worldview of folk communities is deeply influenced by their local ecology and frequently blends empirical observations with mythological explanations. This perspective is expressed through their customary laws, art, and daily rituals. It is not entirely isolated from mainstream religion, nor is it static; rather, it evolves through regional variations while maintaining a core connection to the community's shared beliefs and surroundings.

33. (B) An interlocking wood and stone architecture of the Himalayas
Kath-kuni is a traditional earthquake-resistant architectural style found in the Himalayan region, particularly Himachal Pradesh. It involves the use of alternate layers of deodar wood and local stone without the use of mortar. This interlocking technique provides structural flexibility and insulation, making it perfectly suited for the seismic activity and cold climate of the mountains while utilizing locally available, sustainable building materials.

34. (A) P-3, Q-4, R-1, S-2
Kundhei is the traditional string puppet form of Odisha. Bommalattam from Tamil Nadu is unique for combining both rod and string mechanisms. Putul Nach is the prominent rod puppet tradition of West Bengal. Tholu Bommalata is a renowned shadow puppet form from Andhra Pradesh. These diverse puppetry styles demonstrate the rich technical and narrative variety within Indian folk performing arts across different states.

35. (C) A bedtime story told by a grandmother to a child
Occupational folklore includes the specialized songs, rituals, and jargon associated with specific trades, such as weaving, fishing, or ironsmithing. These traditions help coordinate

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represents the unique culinary heritage and local ingredients of their regions.

18. (A) II, I, IV, III
The agricultural folklore cycle begins with land preparation rituals to invoke divine blessings for fertility. This is followed by sowing songs performed during the planting of seeds. Weeding chants are then used during the maintenance phase to coordinate labor. Finally, the cycle concludes with harvest celebrations, where the community gathers to celebrate the successful gathering of crops with music and dance.

19. (C) It is traditionally performed exclusively by Brahmin priests.
Bhuta Kola is a ritualistic spirit worship dance practiced in coastal Karnataka. It is an animistic tradition where the performer is believed to be temporarily possessed by a local deity or ancestral spirit. Unlike mainstream temple rituals, these performances are carried out by specific non-Brahmin communities. The ritual involves elaborate costumes, painted faces, and music to communicate with the spiritual realm.

20. (D) Resistance against local cyclonic winds and earthquakes
The circular shape of the 'Bhunga' in Kutch is a sophisticated application of folk architectural knowledge. This design provides exceptional structural stability against the frequent earthquakes and high-velocity cyclonic winds characteristic of the region. By minimizing surface drag and distributing seismic forces evenly, the circular walls ensure the longevity of these mud and thatch dwellings in a harsh desert environment.

21. (C) Rajasthani folk music
The Manganiyar and Langa communities are hereditary professional musicians from the desert regions of Rajasthan. They are renowned for their powerful vocal traditions and the use of unique instruments like the kamayacha and sarangi. Their music blends Sufi influences with folk narratives, often performed for their patrons during weddings and festivals, preserving a rich oral heritage that spans centuries.

22. (A) I, II and III
Pallanguzi, Chaupar, and Pachisi are well-known traditional Indian board games. Pallanguzi is a mancala game popular in South India, while Chaupar and Pachisi are ancient cross-and-circle games. Kabaddi, however, is a traditional contact team sport and does not involve a game board. Board games in folk culture often serve as tools for developing strategic thinking and fostering social interaction during leisure.

23. (D) The belief that natural elements possess a distinct spiritual essence
Animism is a foundational belief in many folk religious practices, suggesting that natural elements like trees, rivers, and animals possess a distinct spiritual essence or soul. This worldview leads to the personification and worship of nature, often resulting in rituals designed to appease or honor these spirits. It emphasizes the interconnectedness of humans and the environment within a sacred landscape.

24. (A) P-2, Q-3, R-4, S-1
The Hornbill Festival is a major cultural event in Nagaland, celebrating the diversity of its tribes. Bonalu is a traditional Hindu festival dedicated to Goddess Mahakali in Telangana. Lai Haraoba is an important ritualistic festival of the Meitei people in Manipur. Nuakhai is an agricultural festival celebrated in Odisha to welcome the new harvest of the season with great fervor and community participation.

25. (C) Phulkari
Phulkari is a traditional embroidery technique from Punjab, where intricate floral patterns are hand-stitched onto fabric using silk threads. Bandhani, Patola, and Ikat are all forms of resist-dyeing or tie-and-dye techniques. In these methods, parts of the yarn or fabric are bound or treated to prevent dye absorption, creating complex patterns during the coloring process, unlike the surface stitching used in Phulkari.

26. (C) A is true but R is false.
Family folklore, transmitted orally through stories and songs, is a vital way for many communities to preserve their ancestral histories. While written records exist, they are not the only authentic method used. Oral traditions, naming patterns, and shared rituals often serve as primary means of

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44. (A) P-3, Q-4, R-1, S-2
The Ektara is a simple string instrument classified as a chordophone. The Dholak is a double-headed drum belonging to the membranophone category. The Bansuri is a traditional flute that produces sound through wind, making it an aerophone. The Chimta consists of metal tongs with jingling discs, which is an idiophone. These classifications help folklorists organize the diverse range of sounds found in traditional music.

45. (C) Strict emphasis on individualistic autonomy over community norms
Family folklore in traditional Indian joint families emphasizes community norms and collective identity over individualistic autonomy. It involves the transmission of culinary secrets, the observance of ancestral rituals like Shraddha, and the passing down of heirlooms accompanied by oral stories. These practices strengthen familial bonds and ensure that the shared heritage and values of the household are preserved across successive generations.

46. (A) Both A and R are true and R is the correct explanation of A.
Many Indian folk dances are fundamentally linked to the agricultural cycle, celebrating events like sowing or harvesting. These performances serve a dual purpose: they act as a communal expression of joy and as a ritual to invoke divine blessings for future prosperity. By aligning their artistic expressions with the rhythm of nature, agrarian communities reinforce their cultural identity and spiritual connection to the land.

47. (A) Mekhela Chador - Assam
The Mekhela Chador is the traditional attire worn by women in Assam, consisting of two main pieces of cloth draped elegantly around the body. Phiran is a loose robe from Kashmir, not Kerala. Nauvari refers to the nine-yard sari style typical of Maharashtra, rather than Punjab. Puan is a traditional garment from Mizoram. Each clothing style reflects the regional climate and cultural history of the people.

48. (B) IV, I, II, III
Makar Sankranti occurs in mid-January, marking the winter solstice and the start of the harvest season. Vasant Panchami follows in early spring, dedicated to Goddess Saraswati. Holi is celebrated later in spring to welcome the season of colors. Finally, Diwali takes place in autumn or early winter. This sequence aligns with the traditional Indian lunar calendar and the changing seasonal landscape of the subcontinent.

49. (B) They are officially recognized as judicial courts under the Indian Constitution.
Khap Panchayats are traditional community organizations in northern India that enforce rules based on regional customary laws, particularly regarding marriage and social conduct. They are not officially recognized as judicial courts under the Indian Constitution. While they hold significant social influence, their dictates often come into conflict with modern legal statutes, highlighting the tension between traditional governance and formal law.

50. (A) Regional variations and versions
Studying the differences between the classical Valmiki Ramayana and the oral versions of the Bhil community focuses on regional variations and versions. This research explores how a core narrative is adapted to suit the linguistic, ecological, and social contexts of different ethnic groups. It reveals the dynamic nature of folk narratives, which evolve as they travel across different geographical landscapes and cultural boundaries.

51. (C) North India (especially UP)
Nautanki is a highly popular folk theatre form of North India, particularly in the state of Uttar Pradesh. It is known for its operatic style, featuring high-pitched singing, poetic dialogues, and the rhythmic accompaniment of the nagada drum. Performances traditionally take place on an elevated stage in open spaces, drawing themes from historical legends, romantic folk tales, and contemporary social issues.

52. (A) I, II and IV
Bhatiali is a traditional boat song from the riverine regions of Bengal, primarily sung by boatmen as they drift downstream. The lyrics are often meditative, using the river as a metaphor for the journey of life. It is characterized by long, drawn-out notes that echo across the water. Contrary to being upbeat or synthesized, it is a

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labor and manage the risks inherent in those jobs. A grandmother's bedtime story, however, falls under the category of family folklore or oral literature, as it is related to domestic life and childrearing rather than a specific professional craft.

36. (A) Both A and R are true and R is the correct explanation of A.
Pilgrimage sites in India act as significant cultural crossroads where people from diverse regions meet. This convergence facilitates the exchange of folk songs, stories, and rituals, creating a unified yet diverse cultural network. As pilgrims travel, they carry their local traditions to sacred centers, allowing for a unique blending of regional folk elements and reinforcing a shared sense of spiritual and communal identity.

37. (C) Pakhala - Traditional fermented rice dish of Odisha
Pakhala is a traditional Odia dish consisting of cooked rice soaked in water and fermented, typically consumed during the hot summer months for its cooling properties. Sarson ka Saag is a staple of Punjab, while Vada Pav is a famous snack of Maharashtra. Rogan Josh is a meat delicacy from Kashmir. Each dish highlights the regional preference for specific grains and traditional food preparation techniques.

38. (A) I, III, II, IV
Folk narratives typically begin with pure oral transmission within a community. Over time, these stories are often adapted into regional literary texts by local writers. Later, early colonial folklorists began systematically documenting these tales for academic study. In the modern era, these narratives are preserved through digital archiving and multimedia performances, ensuring their accessibility to a global audience while maintaining their essential cultural and communal essence.

39. (D) They are exclusively practiced by certified allopathic doctors.
Folk medicinal practices are characterized by their reliance on oral traditions and local flora, often combining herbal remedies with ritualistic healing. These practices are conducted by traditional community healers, not certified allopathic doctors. The knowledge is highly localized, varying significantly based on the distribution of plants in a specific region and the cultural beliefs regarding health, wellness, and the supernatural.

40. (A) The intersection of folk religion, medicine, and festivals
The scenario where a community attributes an epidemic to a deity's wrath and organizes a fair illustrates the holistic nature of the folk worldview. It demonstrates how religious beliefs, medicinal needs, and social celebrations are deeply intertwined in traditional societies. In this context, a festival serves not only as a religious propitiation but also as a communal response to the psychological and physical crisis of disease.

41. (C) Tamil Nadu
Villu Pattu is a traditional musical storytelling art form from Tamil Nadu and parts of Kerala. The name literally means "bow-song," as the main instrument used is a large, decorated stringed bow. Accompanied by other percussion instruments, the performers narrate stories from the great epics or local legends, blending music and rhythmic chanting to engage the community during various regional temple festivals.

42. (A) I, II and III
Therukoothu is a traditional street theatre form of Tamil Nadu, primarily performed in open spaces during temple festivals. Its narratives are heavily based on the Mahabharata, focusing on heroic episodes. While traditionally performed by male actors who also take on female roles, it is not an exclusively female tradition. The art form combines song, dance, and drama with elaborate costumes and vibrant facial makeup.

43. (D) Place names and their origins
Toponymy is the branch of onomastics that focuses on the study of place names, their origins, and their meanings. In folklore, analyzing toponyms can reveal historical migrations, geological changes, and the cultural values of the people who named the landscape. It provides insights into how a community perceives its environment and remembers significant historical events or legendary figures through its unique local geography.

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9. (C) Baul philosophy strictly adheres to orthodox Vedic rituals.
The Baul tradition of Bengal is fundamentally syncretic, blending elements of Sufism, Vaishnavism, and Sahajiya Buddhism. Their philosophy emphasizes the search for the divine within the human body and rejects orthodox Vedic rituals and caste hierarchies. Baul music, played with instruments like the ektara, serves as a medium for expressing mystical union with the supreme being through simple lyrics.

10. (A) Occupational folklore and reciprocal economy
The Jajmani system represents a traditional socio-economic arrangement in rural India where different occupational groups provide specialized services to one another. This exchange of goods for grains or services exemplifies a reciprocal economy rooted in community interdependence. It is a key element of occupational folklore, as it dictates the social roles, duties, and rituals associated with specific trades.

11. (D) Gujarat
Bhavai is a popular folk theatre form culturally rooted in the state of Gujarat. It is characterized by high-pitched music, energetic dance, and satirical social commentary. Traditionally performed by the Targala community, it utilizes subtle humor and mime to address contemporary issues and mythological stories, often involving the participation of male actors playing female roles in vibrant, traditional costumes.

12. (B) I, II, III and IV
Madhubani paintings from Bihar, geometric Warli art from Maharashtra, and Odisha's Pattachitra are iconic Indian folk art forms. Kalamkari involves intricate hand-painting or block-printing on textiles in Andhra Pradesh. However, Dhokra is a metal-casting technique using the lost-wax process, not a textile weaving form from the Northeast. The first four statements correctly identify the origins and characteristics of these diverse arts.

13. (C) The study of how specific cultures and regions utilize indigenous plants
Ethnobotany is the interdisciplinary study of how people of a particular culture and region make use of indigenous plants. In the context of folk medicine, it explores traditional knowledge regarding the healing properties, ritualistic significance, and nutritional value of local flora. This field documents the empirical observations passed down through generations concerning plant-based remedies and their role in community health.

14. (A) P-3, Q-4, R-2, S-1
Dhokra is a traditional craft involving non-ferrous metal casting through the lost-wax technique. Sholapith utilizes the soft sponge wood obtained from the pith of plants found in marshy areas. Terracotta is the art of creating figures and vessels from baked clay. Coir products are made using coconut fiber, a versatile natural material widely used in coastal regions for ropes and mats.

15. (A) Pushkar Fair
The Pushkar Fair is primarily a multi-day livestock fair and religious pilgrimage held in Rajasthan, focusing on cattle trade and sacred bathing. Bihu, Pongal, and Makar Sankranti are celebrated across India to mark the successful harvest of crops. These festivals involve various regional rituals, traditional food preparation, and community dances that express gratitude for agricultural abundance and the changing solar cycle.

16. (A) Both A and R are true and R is the correct explanation of A.
Customary laws derive their legitimacy from the long-standing practices and collective consensus of a community. These unwritten rules govern social behavior and conflict resolution in many indigenous societies. Since oral traditions and community agreement form the foundation of dispute resolution, the authority of these laws is inherently tied to the ancestral heritage and shared values of the group.

17. (B) Apong - Fermented rice beer of Northeast India
Apong is a traditional fermented rice beer prepared and consumed by various tribes in Northeast India, particularly in Assam and Arunachal Pradesh. Dhokla is a savory snack from Gujarat, while Sandesh is a sweet from Bengal. Litti Chokha is a staple food from Bihar and Jharkhand. Each of these foodways

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soulful, acoustic tradition that reflects the serene riverine landscape.

53. (C) A journey to a sacred place for religious or spiritual motives
In folklore studies, pilgrimage refers to a journey undertaken by individuals to a sacred site for religious or spiritual purposes. This practice often involves specific rituals, vows, and the suspension of daily routines. Pilgrimage acts as a vital mechanism for cultural exchange, as it brings together diverse groups of people, facilitating the spread of regional stories, songs, and customs across great distances.

54. (A) P-3, Q-4, R-1, S-2
Garba is a vibrant circular dance from Gujarat, traditionally performed during the Navratri festival. Bihu represents the various seasonal and harvest dances of Assam. Lavani is an energetic folk dance of Maharashtra, known for its powerful rhythm and expressive movements. Giddha is a popular folk dance performed by women in Punjab. These dances are central to the festive celebrations and social life of their regions.

55. (D) Rigid adherence to grammar
Folk literature is primarily characterized by oral transmission, anonymous authorship, and the existence of multiple regional variants. Unlike formal written literature, it does not prioritize rigid adherence to standardized grammar or linguistic rules. Instead, it values fluidity and local dialect, allowing stories and songs to be easily adapted and reshaped by different performers and communities while retaining their core narrative essence.

56. (A) Both A and R are true and R is the correct explanation of A.
In many rural Indian communities, naming a child based on the day of their birth is a common practice, reflecting the influence of temporal beliefs. This naming system is rooted in a worldview where astrology and the timing of events are seen as significant. Such nomenclature practices demonstrate how traditional societies integrate their understanding of time and the cosmos into the most personal aspects of identity.

57. (C) Bhunga - Mud and thatch
The Bhunga is a traditional circular house found in the Kutch region of Gujarat, constructed primarily from mud and topped with a thatched roof. This design is specifically adapted to withstand the harsh desert climate and seismic activity. Houseboats in Kerala are made of wood and coir, not stone. Kath-kuni uses wood and stone, while modern concrete is generally excluded from traditional folk architectural styles.

58. (C) Statement I is true but Statement II is false.
Folk culinary practices frequently utilize fermentation as a traditional method to preserve food and enhance its nutritional profile. This technique is essential in many regions for creating staples like curds, pickles, and traditional beers. The belief that fermentation makes food ritually impure is generally incorrect; in fact, many fermented foods are considered sacred or essential for specific religious offerings and community celebrations.

59. (D) They are highly standardized with internationally codified rulebooks.
Folk games are characterized by their use of local materials and their flexibility in rules, which often vary from one region to another. They are transmitted through observation rather than through standardized, internationally codified rulebooks. These games are deeply rooted in the local social fabric, serving as informal tools for community bonding, skill-building, and socialization without the need for formal professional organizations.

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60. (B) Occupational folklore
Songs sung by a community during the hazardous task of extracting honey from a forest are a clear example of occupational folklore. These songs often serve to coordinate the group's actions, provide psychological comfort, and include rituals to appease forest spirits. This tradition is a specialized form of knowledge passed down among those who share the same dangerous and skilled trade, reinforcing group solidarity.

61. (C) Rajasthan
The Pushkar Fair is an iconic annual multi-day livestock fair and cultural festival held in the town of Pushkar, Rajasthan. It is one of the world's

An ethnographic survey of a coastal region reveals how folk foodways and practices of dress and clothing are deeply influenced by distinct regional variations. In this specific area, the dietary staples rely heavily on fermented fish and specialized rice cultivation, illustrating folk foodways uniquely adapted to the coastal ecology. During communal feasts, the preparation of these dishes follows strict customary protocols that are unique to this localized environment. Simultaneously, the community's dress and clothing utilize salt-resistant, hand-loomed textiles dyed with coastal plant extracts, showcasing functional adaptation. The case highlights that both the culinary techniques and the sartorial choices display significant regional variations when compared to inland communities of the same linguistic group. These regional variations in folk foodways and dress and clothing act as primary markers of sub-cultural identity. By meticulously maintaining their distinct dietary habits and specific styles of attire, the coastal community asserts its unique geographical heritage. This demonstrates how environmental factors drive regional variations, actively shaping both the material consumption and the outward visual identity through integrated foodways and clothing traditions.

Based on the above source, attempt the following five questions.

296. What heavily influences the folk foodways and practices of dress in the coastal region?
(A) The linguistic similarities shared with inland communities
(B) The complete rejection of locally sourced plant extracts
(C) Standardized dietary mandates issued by external authorities
(D) Distinct regional variations driven by the coastal ecology

297. Which ingredients are identified as dietary staples uniquely adapted to this environment?
(A) Fermented fish and specialized rice cultivation
(B) Imported grains and processed synthetic meats
(C) Root vegetables commonly found in high-altitude regions
(D) Dairy products and heavily spiced legumes

298. What functional adaptation is showcased in the community's dress and clothing?
(A) Using salt-resistant textiles dyed with plant extracts
(B) The use of heavy animal furs for extreme winter climates
(C) The incorporation of synthetic fabrics manufactured inland
(D) The avoidance of any dyes to prevent sun degradation

299. How do these regional variations function within the context of the linguistic group?
(A) They erase all differences between coastal and inland populations
(B) They serve as primary markers of sub-cultural identity
(C) They indicate a loss of traditional cultural heritage
(D) They prevent the community from holding communal feasts

300. What is asserted by meticulously maintaining distinct dietary habits and styles of attire?
(A) The community's unique geographical heritage
(B) A desire to rapidly integrate into urban consumer markets
(C) An abandonment of functional adaptation to the environment
(D) The superiority of inland culinary techniques over coastal ones

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fairs and festivals linked to seasonal cycles. These celebrations are vital for agrarian societies, as they mark the beginning of the planting season and express the community's dependence on natural forces. Such events often involve specific rituals, songs, and traditional foods that are unique to the local culture.

71. (D) Varanasi
The Kumbh Mela is celebrated at four specific riverbank sites in India: Haridwar on the Ganges, Ujjain on the Shipra, Prayagraj at the confluence of the Ganges, Yamuna, and mythical Saraswati, and Nashik on the Godavari. While Varanasi is a major sacred city, it is not one of the designated locations for the rotating Kumbh Mela pilgrimage, which follows specific astrological alignments.

72. (A) I, II, IV and V
Theyyam is a ritualistic performance in North Malabar, Kerala, where the dancer is revered as a living deity. It features elaborate headgear, vibrant costumes, and painted faces. The performance combines dance, music, and mime. Importantly, it is traditionally performed by members of specific non-Brahmin communities, who serve as the spiritual conduits for the community during these intense, sacred ritualistic events.

73. (C) Jajmani system
The Jajmani system is the traditional socio-economic arrangement in rural India characterized by the reciprocal exchange of goods and services between different castes. In this system, service providers maintain long-term relationships with their patrons. This arrangement ensured a degree of economic stability and social cohesion in village life, though it was also rooted in a rigid and hierarchical caste structure.

74. (A) P-2, Q-4, R-1, S-3
Namaste or Pranam is a traditional greeting that signifies respect for others. Atithi Devo Bhava is a foundational Indian belief that a guest should be treated with the same honor as a deity. Jauhar was a historical practice of mass self-immolation by women to avoid capture. Ghoonghat refers to the custom of veiling the face, practiced by women in several traditional North Indian communities.

75. (D) Dilution of traditional ritualistic authenticity and meaning
While commercialization can bring economic benefits, it often leads to the dilution of a folk art's traditional ritualistic authenticity. To appeal to a broader or tourist market, artisans may simplify complex designs or abandon deep-rooted spiritual meanings. This process can transform a sacred community practice into a mere decorative product, severing its vital connection to the original cultural and religious context.

76. (A) Both A and R are true and R is the correct explanation of A.
Folk religious practices often coexist with orthodox religious traditions, addressing the immediate and practical concerns of local life. While scriptural religions focus on universal truths, folk religions are deeply embedded in the local environment, providing rituals for curing specific diseases or ensuring a good harvest. This localized focus makes them highly relevant to the everyday experiences and survival of the community members.

77. (C) Lavani - Folk song of Maharashtra
Lavani is a prominent folk music and dance form of Maharashtra, known for its rhythmic beats and powerful storytelling. Baul is a mystic musical tradition from Bengal, not a martial art from Punjab. Kalarippayattu is a famous martial art from Kerala, while Therukoothu is a street theatre form from Tamil Nadu. Each of these traditions is a vital expression of the unique cultural identity of its region.

78. (D) Statement I is false but Statement II is true.
Dress and clothing in folk cultures are rarely just decorative; they often serve as important indicators of social, regional, and marital status. For example, items like the mangalsutra or specific patterns of sindoor are traditional markers used to signify a woman's marital status in many Indian communities. Clothing choices communicate complex messages about an individual's identity and their role within the larger social structure.

79. (A) They solely consist of meaningless syllables without narratives.
Lullabies are much more than just soothing sounds; they often contain meaningful narratives

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and reflect the cultural values of a community. While they do use repetitive melodies to calm infants, their lyrics can convey familial hopes, societal norms, and even the caregiver's personal reflections. They are a universal folk genre that serves an important psychological and educational function in the early stages of childhood.

80. (B) Identity formation and social signaling
A traditional motif on a shawl that indicates a specific tribe or clan is a powerful tool for identity formation and social signaling. In folk craft, such designs act as visual codes that communicate the wearer's lineage and community belonging. These symbols are not merely aesthetic; they represent the collective memory and social structure of the group, preserving their distinct heritage through textile art.

81. (B) Kerala
Pavakoothu is a traditional glove puppetry form native to the state of Kerala. It is primarily performed in temples during the festival season. The puppets are typically used to narrate stories from the Ramayana. The puppeteers manipulate the figures using their fingers while providing vocal accompaniment, creating a lively performance that combines local dialect, music, and traditional religious storytelling for the community.

82. (A) I, III and IV
The story of Heer-Ranjha is a cornerstone of Punjabi folklore, just as epic narratives like the Ramayana have countless local renditions across India. Geographical isolation often helps in preserving unique linguistic variants in folk songs. However, the Laila-Majnu narrative is not an indigenous creation of South India; it is a legendary romantic tale of Arabic and Persian origin that later influenced Indian literature.

83. (C) Analyzing traditions and rituals passed down within a family
Family folklore involves the study of the unique traditions, stories, and rituals that are passed down within a specific domestic group. This includes everything from holiday customs and special recipes to family legends and inside jokes. Analyzing these elements helps researchers understand how families construct a shared sense of identity and maintain emotional bonds across different generations through their own private oral traditions.

84. (A) P-2, Q-1, R-4, S-3
Jatra is a popular musical theatre form from West Bengal. Yakshagana is a vibrant and elaborate dance-drama tradition from Karnataka. Ramman is a unique ritual theatre performed in the villages of Uttarakhand. Dashavatar is a folk performance depicting the incarnations of Vishnu, primarily found in Maharashtra and Goa. These forms use performance as a primary means of transmitting religious and cultural lore.

85. (C) Prescription of synthetic antibiotics for viral infections
Traditional Indian folk medicine relies on natural remedies like Neem for skin issues, Tulsi for respiratory health, and Turmeric for wound healing. These practices are based on generations of empirical observation and are deeply rooted in local biodiversity. Synthetic antibiotics, produced through modern industrial pharmacology, are an application of allopathic medicine and do not belong to the category of indigenous or traditional folk healing.

86. (A) Both A and R are true and R is the correct explanation of A.
The spatial organization of a traditional Indian village often mirrors its social hierarchy and the prevailing caste system. Customary laws historically governed where different occupational groups could reside, often separating the central areas for dominant groups from the peripheries. This layout is a physical manifestation of the community's social structure and the traditional rules that have long dictated interpersonal and inter-caste relations.

87. (D) Sholapith - Soft sponge wood
Sholapith is a traditional craft from West Bengal that uses the milky-white, soft sponge wood of the shola plant to create intricate decorative items and ritual objects. Terracotta involves baked clay, while Pattachitra is a form of cloth painting. Dhokra is a metal-casting technique using non-ferrous alloys. Each of these folk arts is defined by its masterful use of specific, locally available natural materials.

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88. (A) Economic marginalization and decline of traditional weaving practices
The introduction of mechanized looms and cheap synthetic dyes has led to the economic marginalization of many traditional handloom weaving communities. These modern technologies can produce textiles much faster and at a lower cost, making it difficult for traditional artisans to compete. Consequently, many weavers are forced to abandon their ancestral craft, leading to a significant decline in the transmission of specialized weaving knowledge.

89. (C) It is entirely devoid of economic activities or local commerce.
The idea that pilgrimage is entirely devoid of economic activity is incorrect; in reality, sacred sites are major centers of local commerce. Pilgrimages support a vast network of markets, guest houses, and local artisans who sell religious items and folk crafts. These journeys are not only spiritual but also provide vital economic sustenance to the communities residing near pilgrimage destinations, blending the sacred with the mundane.

90. (A) Regional variations in ethnobotanical nomenclature
Documenting the various regional names for a single medicinal herb is an application of ethnobotanical nomenclature. This study reveals how different linguistic groups interact with their local flora and the specific properties they attribute to various plants. It highlights the diversity of traditional botanical knowledge across India and how naming conventions reflect the unique cultural and environmental context of each region's folk medicine.

91. (D) Folk Games
Chaupar and Pachisi are ancient and traditional Indian board games. They are classified as folk games because they have been played for centuries across various social strata, often using simple, locally made materials like cloth boards and cowrie shells. These games are significant for their role in community social life, offering a blend of strategy and chance that has been passed down through generations orally.

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92. (A) II, III and IV
A folk worldview is not a purely objective scientific framework; rather, it includes beliefs about the supernatural and the afterlife. It is expressed through proverbs, myths, and rituals, and it plays a key role in shaping community practices like the conservation of sacred groves. This holistic perspective integrates moral, spiritual, and empirical knowledge to guide the community's relationship with nature and the divine.

93. (C) Flat figures held between a light source and a translucent screen
The primary characteristic of shadow puppetry is the use of flat, often articulated figures made of leather or parchment. These puppets are held between a strong light source and a translucent white cloth screen. The audience sits on the other side of the screen, watching the shadows and colors cast by the puppets as the performers manipulate them to narrate epic and mythological stories.

94. (A) P-2, Q-1, R-4, S-3
Phulkari is a famous embroidery tradition from Punjab. Kalamkari is a renowned hand-painted or block-printed textile art from Andhra Pradesh. Bandhani refers to the intricate tie-and-dye work characteristic of Rajasthan and Gujarat. Kosa silk is a high-quality silk produced primarily in Chhattisgarh. Each of these textiles is a testament to the specialized skills and regional artistic preferences of traditional Indian weavers and craftsmen.

95. (A) A contemporary novel by a known author based on a folk motif
While folk culture is typically characterized by anonymous authorship, a contemporary novel by a known author is a clear exception. Even if the novel uses folk motifs or themes, it remains the intellectual property of a specific individual. In contrast, traditional wedding songs, proverbs, and communal chants have no single identifiable author and are considered the collective heritage of the entire community that performs them.

96. (A) Both A and R are true and R is the correct explanation of A.
The preservation of sacred groves is a significant ecological manifestation of the folk worldview.

are a communal response to natural crises, reflecting the community's belief that they can influence environmental forces through spiritual propitiation. Such rituals reinforce social solidarity during difficult times and highlight the deep connection between agricultural survival and the community's religious and artistic expressions.

147. (D) All of the above
Indian puppetry is incredibly diverse, with Gombeyatta representing the string puppet tradition of Karnataka and Yampuri being a unique rod puppet form from Bihar. Tholu Bommalata is a world-renowned shadow puppet tradition from Andhra Pradesh. Each of these forms utilizes different materials and manipulation techniques, showcasing the rich variety of narrative styles and craftsmanship found in the traditional performing arts across various states of India.

148. (A) Family folklore and magical worldview
Placing iron under a newborn's pillow to ward off evil spirits is an example of family folklore rooted in a magical worldview. This practice is based on the belief that certain objects possess protective properties against supernatural forces. Such domestic rituals are passed down through generations, providing a sense of psychological security and reinforcing the community's shared beliefs about the spiritual world and the need for protection during vulnerable life stages.

149. (C) They are completely devoid of competitive sporting elements.
The idea that folk games are completely devoid of competitive elements is incorrect; in fact, many traditional games involve intense competition and the development of physical and strategic skills. While they are played for leisure and community bonding, they often feature clear winners and losers, challenging participants' agility and wit. These games provide a structured yet informal way for individuals to test their abilities and earn social recognition.

150. (B) Narrative enactments and regional variations
Analyzing how the epic Ramayana is transformed into the 'Ramman' festival of Uttarakhand involves the study of narrative enactments and regional variations. Ramman is a ritual theatre that includes masked dances and singing to narrate the story of Rama. This study explores how a universal Indian epic is adapted to the specific local dialect, customs, and religious atmosphere of a mountain community, creating a unique regional version of the traditional narrative.

151. (B) The Konkan region (Maharashtra/Goa)
Dashavatar is a traditional folk theatre form primarily performed in the Konkan region, covering parts of Maharashtra and Goa. It depicts the ten incarnations of Lord Vishnu, focusing on the triumph of good over evil. The performances are often held in temple courtyards during festivals and involve stylized acting, traditional music, and elaborate costumes. It is a vital means of religious education and community entertainment in the coastal regions.

152. (A) I, II, III and V
The Indian folk worldview typically reveres nature, viewing rivers as mothers, certain trees as sacred, and mountains as the abodes of gods. Animals are often personified as totems or divine vehicles. Contrary to viewing nature purely as a resource for exploitation, this perspective emphasizes a sacred relationship with the environment. Such beliefs lead to traditional conservation practices and a lifestyle that is deeply integrated with the natural landscape.

153. (C) Folk art is community-driven while classical art follows strict treatises
The fundamental difference between folk and classical art lies in their structure and transmission. Folk art is community-driven, learned informally through oral tradition, and often allows for regional variations. Classical art, however, follows strict treatises and formalized rules, such as those found in the Natya Shastra, and requires rigorous, often professional training. While folk art reflects the spontaneous expression of a community, classical art is a highly refined and standardized system.

154. (A) Both Statement I and Statement II are true.
Bhuta Kola is an intense ritualistic dance in coastal Karnataka that involves spirit worship and animistic beliefs. The performer is thought to be a channel for the deity, providing guidance and justice to the community. Such rituals

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105. (D) Strict reliance on imported structural steel and glass types
Folk architecture is characterized by its sustainable use of locally available materials and its structural adaptation to the regional climate. It incorporates spatial rules based on community beliefs rather than following international modern standards. The reliance on imported structural steel and glass is a feature of industrial and modern corporate architecture, which lacks the organic connection to the local environment typical of folk dwellings.

106. (A) Both A and R are true and R is the correct explanation of A.
Many tribal societies prioritize restitution over strict punishment in their customary laws. The goal of this folk jurisprudence is to restore social harmony and balance within the community after a conflict. By focusing on compensation and reconciliation rather than purely punitive measures, these societies ensure the long-term stability and cohesion of the group, reflecting a legal philosophy deeply rooted in collective well-being.

107. (C) Makki di Roti and Sarson ka Saag - Punjab
Makki di Roti and Sarson ka Saag is a quintessential traditional food combination from Punjab, especially enjoyed during the winter. Puran Poli belongs to Maharashtra, while Bisi Bele Bath is a famous dish from Karnataka. Daal Baati Churma is a staple of Rajasthan. Each of these culinary practices reflects the regional availability of specific grains and the traditional cooking methods developed by local communities over centuries.

108. (A) Both Statement I and Statement II are true.
Occupational folklore encompasses the unique techniques, specialized jargon, and rituals associated with a particular trade. For instance, the synchronization songs of boatmen help coordinate their movements and manage the physical demands of their work. These traditions provide both practical utility and a sense of shared identity among workers, helping them navigate the challenges and specific social environments of their respective professional fields.

109. (A) It is codified in a central, universally applicable national constitution.
Customary law is not codified in a central, universally applicable national constitution; instead, it consists of unwritten rules generated from the long-standing practices of a community. These laws govern issues like marriage, inheritance, and land usage in many indigenous societies. Their enforcement typically relies on social pressure and the authority of traditional village elders or councils rather than a formal national judicial system.

110. (A) The adaptability of folk architecture to climatic variations
A community modifying its bamboo house design to include a sloped roof after moving to a rainy area demonstrates the adaptability of folk architecture. Traditional builders are highly responsive to environmental changes, altering their techniques and designs to ensure structural integrity and comfort. This flexibility shows that folk culture is not static; it evolves as people interact with new geographical conditions and ecological challenges.

111. (D) Telangana
Oggu Katha is a traditional narrative enactment primarily popular in the Telangana region. It is performed by members of the Kuruma and Golla communities. The performers use a small drum called 'Oggu' to provide a rhythmic accompaniment while they sing and narrate stories of local deities like Mallanna. This art form is essential for preserving the religious lore and social history of these specific pastoral communities.

112. (A) II, III and IV
A folk worldview often attributes natural events to deities or spirits and includes beliefs about auspicious and inauspicious times. It also defines the community's essential relationship with its ancestors. Far from having no role in daily life, this perspective deeply influences lifestyle patterns, environmental management, and social conduct, creating a holistic framework that guides the community's interactions with both the natural and supernatural worlds.

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These areas are protected because of the belief that they are inhabited by local deities or the spirits of ancestors. This religious taboo effectively prevents the exploitation of the grove's resources, resulting in the conservation of local biodiversity and the maintenance of essential ecological functions within the traditional landscape.

97. (B) Toponym - Named after a geographical place
A toponym is a name derived from a geographical place or feature. A patronymic is derived from the father's name, not the mother's, which would be a matronymic. A pseudonym is a fictitious name used to conceal one's identity, not a legal name. These terms are essential in onomastics for understanding how individuals and locations are identified within different linguistic and folk traditions.

98. (A) Folk medicine, culinary practices, and family folklore
The secret recipe for a nutritional laddu given to new mothers represents a unique intersection of folk medicine, culinary practices, and family folklore. It uses traditional ingredients for their perceived health benefits during the postpartum period. The fact that the recipe is kept secret and transmitted only within the family highlights how domestic traditions help maintain both health and a shared sense of familial heritage.

99. (C) It is mostly performed in enclosed modern proscenium theatres.
Jatra is a traditional folk theatre of Bengal that was historically performed in open-air settings to reach large rural audiences. While it has influenced modern drama, its authentic form does not rely on enclosed proscenium theatres with sophisticated lighting. Instead, it features high-pitched musical dialogues, exaggerated acting, and simple mobile stages that allow the performance to travel easily between different villages during festive seasons.

100. (D) Regional variations of shadow puppetry
Comparing 'Togalu Gombeyatta' of Karnataka and 'Tholu Bommalata' of Andhra Pradesh allows researchers to analyze regional variations of shadow puppetry. While both forms use leather puppets to tell mythological stories, they differ in size, puppet design, and musical styles. Such comparisons highlight how a similar artistic medium can develop unique characteristics as it adapts to the specific linguistic and cultural preferences of neighboring states.

101. (B) Odisha
Pattachitra is a traditional, cloth-based scroll painting form that originates from the state of Odisha. The name is derived from the Sanskrit words 'patta' meaning cloth and 'chitra' meaning picture. These paintings are known for their intricate details and primarily depict mythological narratives, especially stories of Lord Jagannath. The artists use natural colors to create vibrant works that serve both decorative and ritualistic purposes.

102. (A) II, III and IV
Indian fairs, or Melas, serve multiple functions beyond religious gathering; they are vital economic hubs where rural artisans sell their folk crafts. They are often synchronized with astronomical events or seasonal shifts, such as the harvest. Additionally, Melas provide a lively venue for folk performances, games, and social interaction, making them essential events for maintaining community ties and promoting regional cultural traditions.

103. (B) The daily habits, housing, clothing, and occupational routines
Lifestyle patterns in folk culture encompass the totality of a community's daily existence, including their habits, types of housing, traditional clothing, and occupational routines. These patterns are deeply influenced by the local environment and the shared values of the group. They represent the practical application of the community's worldview in their everyday life, ensuring that their traditions are consistently practiced and maintained.

104. (A) P-1, Q-2, R-4, S-3
Onomastics is the study of names, while jurisprudence refers to the philosophy of law. Ethnobotany is the interdisciplinary study of how indigenous cultures utilize local plants for medicine and ritual. Worldview is the overall perspective through which a community perceives the world and its place within it. These concepts are fundamental for analyzing the various intellectual and practical dimensions of folk cultural traditions.

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121. (B) Nagaland
The Hornbill Festival is a grand annual event held in Nagaland to promote the state's diverse tribal heritage. Known as the "Festival of Festivals," it showcases traditional dances, crafts, games, and culinary practices of all the Naga tribes. The event serves as a vital platform for preserving and displaying the rich folk traditions of the region, fostering unity among the tribes and introducing their culture to a global audience.

122. (A) I, II and IV
Dhokra is an ancient craft involving non-ferrous metal casting using the lost-wax technique, a tradition that has survived for thousands of years in India. It is primarily practiced in states like Chhattisgarh, Jharkhand, and West Bengal. While the craft is highly valued, it typically utilizes brass or bronze rather than pure gold and silver. These rustic, stylized figures are renowned globally for their unique aesthetic and traditional manufacturing process.

123. (C) Manners and Customs
Manners and customs refer to the traditional, unwritten rules of behavior that are expected within a specific community. These guidelines regulate social interaction, hospitality, and daily conduct, ensuring social order and cohesion. Unlike statutory law, they are learned through socialization and observation from a young age. Adherence to these customs is a primary way through which individuals demonstrate their belonging and respect for their community's values.

124. (C) Statement I is true but Statement II is false.
In many Indian communities, surnames frequently indicate a person's caste, ancestral village, or traditional occupation, serving as a key part of the naming system. Modern legal systems have not eradicated these traditional surnames; in fact, they remain central to social and legal identity in India. These names provide important clues for folklorists and historians studying the social structure and historical movements of different community groups.

125. (C) Pregnant women being restricted from visiting burial grounds
A negative custom, or taboo, involves a prohibition against certain actions believed to be harmful or unlucky. Restricting pregnant women from visiting burial grounds is an example of such a taboo, rooted in the belief that they need protection from negative spiritual influences. These prohibitions are as important as positive customs in shaping community behavior and reflecting the underlying fears and spiritual beliefs within a traditional folk worldview.

126. (A) Preservation of unique linguistic and cultural variations
The geographical isolation of tribal communities, particularly in the Northeast, has led to the preservation of unique linguistic and cultural variations. Without frequent contact with urban influences, these groups have maintained their distinct oral literatures, architectural styles, and ritual practices. This isolation acts as a protective barrier, allowing indigenous traditions to evolve independently and maintain their authentic connection to the local environment and tribal history.

127. (D) Langa - Rajasthan
The Langa community is a hereditary group of Muslim professional musicians found in the desert regions of Rajasthan. They are known for their intricate vocal styles and the use of instruments like the sarangi and murali. Baul music belongs to Bengal, not Kerala. Bhatiali is a river song of Bengal, not Gujarat. Lavani is a Maharashtrian dance form, not a Punjabi one. Each tradition is a regional cultural hallmark.

128. (A) Customary Law and Jurisprudence
When village elders settle land disputes by referring to oral traditions and ancestral decrees, they are applying customary law and jurisprudence. This internal legal system relies on the community's collective memory and historical precedents rather than formal modern land registry documents. It demonstrates how traditional societies use their own established rules to maintain social harmony and resolve conflicts within their specific cultural and social framework.

129. (C) It is performed indoors in soundproof modern auditoriums
Therukoothu is a traditional street theatre form from Tamil Nadu that is historically performed in open-air settings, such as village squares or

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113. (C) Andhra Pradesh/Telangana
Burrakatha is an oral storytelling tradition from the states of Andhra Pradesh and Telangana. The name comes from the 'burra,' a stringed instrument shaped like a skull. A typical performance involves three artists: a main storyteller and two others who provide rhythmic support and humorous social commentary. Together, they narrate tales from epics or contemporary issues, making it a powerful medium for both entertainment and social education.

114. (A) Both Statement I and Statement II are true.
Pallanguzi is a traditional mancala game widely played in South India. It consists of a wooden board with several pits and uses seeds or small shells as game pieces. Historically, such folk games were more than mere pastimes; they were used to develop mathematical skills and strategic thinking among both children and adults. These games represent the integration of intellectual challenges into the everyday leisure activities of the community.

115. (D) Complete absence of vocal or instrumental music styles
Traditional dance dramas are characterized by the integration of elaborate costumes, facial masks, and the narration of mythological stories. Contrary to being silent, music is a fundamental component of these performances, with vocal and instrumental styles providing the rhythmic and emotional foundation for the actors. Music helps in pacing the narrative and enhancing the dramatic impact of the performance in traditional open-air community settings.

116. (B) The loss of work songs associated with manual farming
When a society shifts from an agrarian economy to an industrial one, manual tasks are often replaced by machines. This change leads to the loss of occupational folklore, such as the work songs associated with sowing or harvesting by hand. As the rhythmic nature of manual labor disappears, the songs that once coordinated and lightened that work lose their practical function and relevance, eventually fading from the community's active oral repertoire.

117. (C) Raslila - Performance centered around Krishna's life
Raslila is a traditional narrative enactment centered around the life and romantic exploits of Lord Krishna, particularly popular in the Braj region of Uttar Pradesh. Ramlila depicts the life of Lord Rama from the Ramayana, not the Mahabharata. Dashavatar focuses on the ten incarnations of Lord Vishnu. Pandavani is specifically dedicated to the stories of the Pandavas, highlighting the regional specialization of epic narratives.

118. (A) The holistic integration of botanical knowledge and ritual
A traditional healer using both a medicinal bark and a rhythmic chant illustrates the holistic integration of empirical botanical knowledge and spiritual ritual in folk medicine. This approach views health as a balance between the physical and the supernatural. In the folk worldview, the efficacy of a natural remedy is often enhanced by performing rituals at specific auspicious times, ensuring a comprehensive approach to healing the patient.

119. (C) It is exclusively created and maintained by state institutions.
Family folklore is an organic creation of domestic groups and is not developed or maintained by state institutions. It includes the unique traditions, inside jokes, and specific ways of celebrating festivals that characterize a particular family. These practices help construct a shared internal identity and provide a sense of continuity across generations. State institutions focus on formal national heritage, while family folklore remains a private tradition.

120. (B) Regional variations and versions
Analyzing how a folktale changes as it moves between different geographical and social environments is the core of studying regional variations and versions. This research examines how a story is adapted to reflect the specific occupations, environment, and linguistic nuances of new communities. It reveals the creative ways in which folk narratives are reshaped while maintaining a recognizable core, illustrating the dynamic nature of oral literature.

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138. (B) Occupational folklore and religious worldview
A potter teaching his son both the technical skill of throwing clay and the ritual songs for the kiln deity represents the transmission of occupational folklore and religious worldview. This dual training ensures that the new artisan understands both the physical and spiritual dimensions of their craft. In many traditional trades, technical success is seen as inextricably linked to the proper observance of rituals and the appeasement of occupational deities.

139. (C) It is an entirely silent mime performance.
Yakshagana is a vibrant and highly vocal traditional theatre form from Karnataka. Far from being a silent mime performance, it is renowned for its powerful vocal music, extempore dialogues, and rhythmic drumming. The actors deliver long speeches and songs in local dialects, bringing stories from the Puranas and Epics to life. The integration of loud, energetic music and spoken word is a defining characteristic of this dramatic folk art.

140. (D) Worldview and customary law
Believing a river is a living goddess and creating community rules against polluting it is a direct application of folk worldview and customary law. This perspective personifies natural elements, giving them a sacred status that dictates human behavior. Such customary rules are essential for ecological management in traditional societies, as they use religious and social sanctions to ensure the sustainable use and protection of vital natural resources.

141. (C) Rajasthan
Kathputli is the famous traditional string puppetry form of Rajasthan. The puppets are usually carved from wood and dressed in vibrant, traditional Rajasthani attire. The puppeteers, often from the Bhat community, manipulate the figures with strings while a female member provides vocal accompaniment and plays the dholak. These performances often tell stories of legendary heroes like Amar Singh Rathore, preserving the historical and romantic lore of the region.

142. (D) I, II, III and IV
Onomastics in folklore studies the entire spectrum of naming practices, including the rituals associated with naming a child, patronymics, and matronymics. It also examines nicknames based on physical traits or personality, which are common in close-knit communities. These naming conventions provide deep insights into a society's social hierarchy, family structures, and how individuals are perceived and categorized within their cultural and linguistic environment.

143. (D) Socially accepted patterns of behavior in a community
Customs refer to the socially accepted patterns of behavior that are habitually practiced by members of a community. These rules are not written in formal legal statutes but are learned through socialization and community interaction. They cover everything from greeting styles to funeral rites, providing a structured framework for social life and helping to maintain a sense of shared identity and continuity within the traditional group over generations.

144. (A) Both Statement I and Statement II are true.
Warli art is a traditional tribal painting style from Maharashtra, historically created by women using a paste of white rice on mud-plastered walls. These paintings are characterized by their unique geometric vocabulary. They often depict vibrant scenes of daily tribal life, including hunting, farming, and the communal tarpa dance. This art form serves as a visual record of the community's relationship with nature and their shared social activities.

145. (C) The matrilineal system of the Khasi tribe in Meghalaya
While many Indian societies are patriarchal, the Khasi tribe of Meghalaya follows a matrilineal system. In this tradition, lineage and inheritance are traced through the mother, and the youngest daughter typically inherits the family property and ancestral home. This system is a significant exception to the more common male-dominated customs found in many other regions, highlighting the diversity of traditional social structures and customary laws in India.

146. (A) Increased performance of rain-invoking rituals and songs
In an agrarian society, a severe drought is likely to lead to an increase in the performance of rain-invoking rituals and songs. These folk practices

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near temples. The name itself translates to "street theatre," highlighting its public and accessible nature. Performing it in soundproof modern auditoriums would go against its authentic character, which thrives on the direct interaction between the performers and the local community in a traditional outdoor environment.

130. (A) Regional variations in folk foodways
Analyzing how the ingredients and preparation of a dish like 'Khichdi' vary from Gujarat to Bengal is a study of regional variations in folk foodways. This research explores how a single culinary concept is adapted based on local agricultural products, climatic needs, and cultural tastes. It reveals the diversity of Indian cuisine and how traditional recipes are flexible enough to reflect the unique environmental and social identity of each region.

131. (D) West Bengal
Putul Nach is the traditional rod puppet theatre of West Bengal. The puppets are large, carved from wood, and manipulated by puppeteers using rods from below an elevated stage. These performances are typically accompanied by a live troupe of musicians and singers who narrate mythological epics or local folk legends. This art form is a key element of the state's cultural heritage, combining craftsmanship, music, and dramatic storytelling.

132. (A) I, II, III and IV
The Manganiyar community consists of hereditary Muslim musicians residing in the Thar Desert of Rajasthan. They have a long history of performing for their Hindu Rajput patrons, showcasing a unique syncretic tradition. Their primary instrument is the kamayacha. While their music is highly sophisticated and complex, it is a distinct form of folk and Sufi tradition rather than classical Carnatic music, which belongs to South India.

133. (C) A ceremonial event marking a social transition in status
A rite of passage is a ceremonial event that marks an individual's transition from one social status to another, such as birth, puberty, marriage, or death. These rituals are central to the lifestyle patterns of a community, helping individuals and the group navigate significant life changes. They often involve specific traditional songs, foods, and customs that reinforce the community's shared values and the individual's new social role.

134. (C) Both Statement I and Statement II are true.
Traditional dress and clothing are deeply connected to the environmental conditions and occupational needs of a region. For example, the heavy woolen 'Phiran' is designed for the cold climate of Kashmir, not the hot deserts of Rajasthan. Folk clothing styles are practical responses to local weather, utilizing appropriate fabrics and designs to ensure comfort while also serving as important markers of cultural and regional identity.

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135. (A) Bharatanatyam
Bharatanatyam is one of the oldest and most refined classical dance forms of India, following strict rules laid down in the Natya Shastra. In contrast, Nautanki, Tamasha, and Yakshagana are traditional folk theatre genres. These folk forms are characterized by more flexible performance styles, the use of local dialects, and a stronger emphasis on community interaction and contemporary social issues rather than the rigid classicism of Bharatanatyam.

136. (B) A decline in the transmission of traditional herbal knowledge
The widespread adoption of modern allopathic medicine in rural areas often leads to a decline in the transmission of traditional herbal knowledge. As people increasingly rely on pharmaceuticals, the role of the traditional healer diminishes, and younger generations may see no need to learn the complex ethnobotanical skills of their ancestors. This shift results in the gradual loss of indigenous medicinal wisdom that was once vital for community healthcare.

137. (C) Onam - Harvest and return of King Mahabali
Onam is the major harvest festival of Kerala, celebrated to welcome the mythical King Mahabali. Diwali is primarily a festival of lights, not specifically for sowing monsoon crops. Bihu celebrates the harvest and seasons of Assam rather than the ocean. The Pushkar Fair is a livestock and religious event, not just a music concert. Each festival has a specific cultural and agricultural significance within its respective Indian region.

are significant because they reinforce the folk worldview that human life and the supernatural realm are closely interconnected, maintaining a balance between the mundane world and the powerful spiritual forces that inhabit it.

155. (C) Synthetic pharmaceuticals
Traditional folk medicine utilizes herbal poultices, healing mantras, and specific humor-based diets to treat ailments. These methods are based on generations of local knowledge and spiritual beliefs. Synthetic pharmaceuticals, however, are products of modern industrial chemistry and allopathic medicine. They are not part of the traditional or indigenous healing systems that rely on natural materials and ritualistic practices to restore health within a specific cultural framework.

156. (A) Dilution of traditional culinary and slow-cooking practices
The rapid modernization and introduction of fast food often lead to the dilution of traditional folk foodways. These culinary traditions usually involve complex, slow-cooking techniques and the use of diverse local ingredients that are nutritionally rich. As global food habits spread, people may abandon these time-consuming practices, resulting in the loss of traditional knowledge regarding food preservation, seasonal diets, and the cultural meanings associated with communal eating and heritage recipes.

157. (D) Bhunga - Circular mud house in Kutch
The Bhunga is a circular mud house with a thatched roof, specifically designed for the desert climate and seismic conditions of the Kutch region in Gujarat. Kath-kuni is a wood and stone style from the Himalayas, not a stilt house. Chang Ghar is the traditional stilt house style of Assam, designed to handle floods. Havelis are ornate mansions found in North India rather than bamboo huts in Kerala. These styles reflect regional resource availability.

158. (A) Occupational folklore and folk religious practices
A weaver's community viewing a broken loom as a bad omen requiring ritual purification illustrates the intersection of occupational folklore and folk religious practices. In many traditional crafts, the tools of the trade are seen as sacred objects that possess spiritual significance. Such beliefs and rituals help workers navigate the psychological stresses of their profession and maintain a respectful, ritualized relationship with their equipment and the deities believed to oversee their work.

159. (C) It has no impact on the local economy of the sacred pilgrimage site.
Pilgrimage has a profound impact on the local economy of sacred sites, supporting numerous trades and services. From local artisans and shops selling ritual items to hospitality and transportation providers, the influx of pilgrims creates a vibrant commercial network. Sacred journeys are not just spiritual events but also vital economic catalysts that sustain the communities living near these destinations, illustrating the complex interplay between the religious and the economic.

160. (A) As cyclical, tied to seasons, lunar phases, and agricultural cycles
In traditional agrarian societies, time is typically perceived as cyclical rather than linear. It is closely tied to the natural rhythms of the seasons, lunar phases, and the agricultural cycle of sowing and harvesting. This worldview emphasizes recurrence and continuity, influencing the timing of festivals, rituals, and daily lifestyle patterns. Such a perception helps the community remain in harmony with the environment and the perceived divine order of the universe.

161. (D) Odisha
Ravanachhaya is a rare and traditional shadow puppetry form from the state of Odisha. The puppets are made from deer skin and are unique because they are not articulated; each figure is a single piece with no moving parts. The shadows are cast on a screen by a lamp, and the performance is accompanied by traditional music and chanting of the Bichitra Ramayana, showcasing a distinctive regional style of narrative enactment.

162. (A) I, II and III
Folk theatre is characterized by extempore dialogue delivery, a deep connection to local dialects, and a high level of audience interaction. Performers often improvise based on the crowd's reaction, making each show unique. Unlike

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the intersection of family and occupational folklore. This practice ensures that both the technical skill and the ritual significance of the performance are preserved across generations. It highlights how certain traditional occupations are tied to specific domestic lineages, maintaining a specialized body of knowledge and community identity over time.

179. (D) Name changes after marriage are mandatory across all Indian tribes
Naming systems in India are incredibly diverse and can indicate religion, caste, or regional origin. While name changes after marriage are common in some communities, they are not a mandatory rule across all Indian tribes; many groups have their own unique naming conventions. Astrology and protection against the evil eye also play significant roles. These practices demonstrate the complexity of identity formation and social signaling within different traditional Indian cultures.

180. (B) Preserve local ecology and sustainable management
From a functionalist perspective, the taboo against cutting trees in a sacred grove serves the essential purpose of preserving local ecology. By protecting the grove through religious and social prohibitions, the community ensures the conservation of biodiversity and the sustainable management of natural resources. This practice demonstrates how traditional worldview and spiritual beliefs can have direct, beneficial impacts on the environmental health and long-term survival of the community's immediate landscape.

181. (B) Tamil Nadu and Kerala
Villu Pattu is a musical storytelling tradition found in the southern states of Tamil Nadu and Kerala. The performance centers on the 'villu' or bow, which is struck rhythmically while stories from epics like the Ramayana or local folk legends are sung. This art form is a key feature of temple festivals and village gatherings, serving as both religious instruction and communal entertainment, deeply rooted in the linguistic and musical heritage of the South.

182. (A) I, II and IV
Folk art and craft are passed down intergenerationally and are created for both utilitarian and ritualistic purposes using locally sourced, sustainable materials. Contrary to shunning aesthetics, these works often possess a profound beauty and artistic value that reflect the community's cultural identity. Every piece, whether a daily-use pot or a ritualistic figure, is an expression of the artisan's mastery and the shared aesthetic sensibilities of their traditional group.

183. (C) The customs regarding who can eat together and share food
Commensality refers to the set of customs and social rules regarding who can eat together and share food within a community. In traditional societies, these rules are often strictly defined by kinship, caste, or religious affiliation. Sharing a meal is a powerful act of social bonding and recognition of common identity. Analyzing commensality helps researchers understand the social hierarchies, inclusionary practices, and boundaries that define the internal structure of a folk community.

184. (A) Both Statement I and Statement II are true.
Traditional folk games like Kabaddi and Kho-Kho are characterized by their minimal equipment requirements, making them highly accessible to people across different social strata. These games are not just physical activities; they play a significant role in community bonding and the development of teamwork and physical agility. They are vital expressions of a community's vitality and offer a structured yet informal way for social interaction and the promotion of collective health.

185. (C) High-rise steel skyscrapers designed by international corporate firms
Folk architecture encompasses traditional building techniques like mud and wattle construction, thatched roofs, and the use of local timber and stone. These styles are adapted to the regional climate and community beliefs, such as local interpretations of Vastu Shastra. High-rise steel skyscrapers designed by international firms are excluded from this category, as they represent modern industrial architecture that lacks the

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theatre. This process ensures that the performance resonates with the local audience by reflecting their specific language and social concerns. Such flexibility is a hallmark of folk art, allowing it to remain a living tradition that evolves with the community while preserving its traditional form and energetic musical style.

171. (C) Andhra Pradesh
Tholu Bommalata is a renowned shadow puppetry tradition from Andhra Pradesh. The name literally means "the dance of leather puppets," as the figures are intricately carved from translucent goat leather and painted with vibrant natural dyes. These large puppets are manipulated behind a screen to narrate stories from the Ramayana and Mahabharata. It is a highly developed art form that combines music, drama, and master craftsmanship in its traditional performances.

172. (A) I, II, III and V
Traditional dance dramas are holistic performances that blur the lines between acting, dancing, and singing, often taking place during seasonal or religious festivals. They use locally crafted instruments and serve as vital media for community entertainment and moral education. They are collaborative efforts involving multiple artists rather than solo performances. These dramas are essential for maintaining the oral history and mythological traditions of the community through active, engaging performance.

173. (C) Regulating social interactions and community hierarchies
In a traditional lifestyle pattern, manners play a crucial role in regulating social interactions and maintaining community hierarchies. They dictate the proper ways to greet elders, show hospitality to guests, and behave during collective rituals. By providing a clear set of behavioral expectations, manners help ensure social cohesion and minimize conflict within the group, reinforcing the shared values and moral order that define the community's traditional way of life.

174. (C) Statement I is true but Statement II is false.
The Santhal rebellion was deeply influenced by the community's folk worldview, with leaders like Sidhu and Kanhu invoking ancestral spirits and divine guidance to mobilize their people. This history proves that folk worldview is a powerful force that can unify and mobilize communities for significant socio-political action. Far from being passive beliefs, these traditional perspectives often provide the moral and spiritual foundation for resisting external pressures and defending community identity.

175. (A) Mass-produced synthetic nylon fabrics
Traditional dress and clothing are characterized by the use of natural materials, such as cotton or silk, and natural dyes like indigo. Designs often feature motifs from local flora and fauna, and draping styles can indicate marital or social status. Mass-produced synthetic fabrics like nylon are products of modern industrial manufacturing and do not belong to the authentic category of traditional, community-crafted textiles that are deeply rooted in regional folk heritage.

176. (B) Decline of regional dialects and indigenous oral literature
The introduction of standardized national educational curricula often leads to a decline in the use of regional dialects and indigenous oral literature. As schools prioritize official languages and a uniform body of knowledge, the local stories and songs once passed down orally may lose their prominence among younger generations. This shift can result in the erosion of a community's unique linguistic heritage and the gradual forgetting of its traditional oral narratives.

177. (C) Kalaripayattu - Martial art of Kerala
Kalaripayattu is an ancient and famous martial art form originating from Kerala, known for its dynamic movements and use of traditional weapons. Thang-Ta is a martial art from Manipur, not a dance from Gujarat. Gatka is a traditional Sikh martial art from Punjab, not a puppetry form. Silambam is a weapon-based martial art from Tamil Nadu. Each of these traditions is a vital part of the physical and cultural heritage of its respective region.

178. (A) Family folklore intersecting with occupational folklore
The role of a ceremonial drummer being inherited within a specific family, along with the secret knowledge of the drum's construction, illustrates

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209. (B) It requires blueprints certified by a municipal corporation
Folk architecture is characterized by its reliance on community labor and the intergenerational transmission of construction skills. It uses locally available materials like mud, timber, or stone. Unlike modern urban construction, it does not require blueprints certified by a municipal corporation. Instead, the design and layout are dictated by traditional knowledge, environmental needs, and community beliefs, allowing for a highly personalized and sustainable approach to creating shelter within a specific regional context.

210. (A) Regional Variations and Versions of Narrative Enactments
Comparing how the Mahabharata is performed in the 'Ramman' of Uttarakhand and the 'Pandavani' of Chhattisgarh is a study of regional variations and versions of narrative enactments. Both traditions draw from the same epic but adapt it to their own unique music, dance, and storytelling styles. This analysis highlights how a core Indian narrative is culturally reshaped by different regional groups to reflect their specific linguistic heritage, religious atmosphere, and traditional performing arts.

211. (C) Karnataka
Togalu Gombeyatta is a traditional shadow puppetry form from the state of Karnataka. The puppets are made from leather, often featuring intricate cutouts that create beautiful shadow patterns when projected against a screen. Accompanied by traditional music and singing, these performances typically narrate episodes from the Ramayana and Mahabharata. This art form is a vital part of the regional heritage, blending fine craftsmanship with the oral transmission of ancient Indian epic literature.

212. (A) I, II, IV and V
For traditional weavers, the loom is often viewed as a sacred space, and rituals are performed before starting new work. Their patterns often encode mythological stories, and the act of weaving is seen as mimicking divine creation. This worldview is far from secular or purely mechanical; it imbues the craft with deep spiritual and cultural meaning. Each textile produced is thus not just a commodity but a sacred object that reflects the artisan's religious and artistic devotion.

213. (C) To transmit mythological epics and history through performance
The primary objective of narrative enactments in folk culture is to transmit mythological epics, local legends, and historical events through the medium of performance. By combining song, dance, and drama, these enactments make complex stories accessible and engaging for the entire community. They serve as a powerful tool for moral education and the preservation of a group's collective memory, ensuring that their cultural and religious heritage remains alive and relevant across successive generations.

214. (A) Both Statement I and Statement II are true.
Occupational folklore provides essential psychological comfort and a sense of shared identity to individuals working in hazardous trades. Rituals and superstitions associated with mining or deep-sea fishing are not merely irrational beliefs; they serve as important coping mechanisms to manage anxiety related to unpredictable and dangerous natural forces. By performing these traditional acts, workers feel a sense of control and belonging, which helps them navigate the significant physical and mental stresses of their professions.

215. (A) It relies entirely on digital e-commerce transactions
A traditional Indian village fair, or Mela, is characterized by its reliance on face-to-face interaction and physical trade rather than digital e-commerce. These events are multi-functional, providing venues for selling folk crafts, agricultural implements, and livestock, and even serving as sites for matrimonial matchmaking. They are vibrant community gatherings featuring local folk arts and acrobatics, maintaining their authentic rural character through direct social engagement and the exchange of tangible goods within a festive atmosphere.

216. (A) Disappearance of lifestyle patterns and herding knowledge
The loss of traditional grazing lands due to deforestation has a devastating and immediate impact on nomadic pastoralist folklore. As their ability to move and herd livestock is restricted,

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organic, community-based, and locally-sourced nature of traditional folk dwellings.

186. (A) Their folk foodways shift from seafood to drought-resistant crops like millets
When a community moves from a coastal area to an arid desert, their folk foodways are most likely to shift from seafood to drought-resistant crops like millets. Traditional lifestyle patterns are highly responsive to environmental changes. This adaptation ensures the community's survival by utilizing the new resources available in their environment. Such shifts also eventually manifest in the community's rituals, songs, and stories, which slowly adapt to reflect their new ecological reality.

187. (D) Pandavani - Tales of the Pandavas
Pandavani is a heroic narrative enactment from Chhattisgarh that focuses specifically on the stories and adventures of the Pandava brothers from the Mahabharata. Burrakatha addresses a wide range of social and mythological themes, not just modern politics. Oggu Katha centers on local deities like Mallanna rather than Lord Buddha. Villu Pattu typically narrate stories from the major Hindu epics or local legends rather than being primarily focused on Islamic folklore.

188. (A) Often blend herbal knowledge with magico-religious beliefs
A traditional healer prescribing both neem leaves and a ritual thread illustrates how folk medicinal practices often blend empirical herbal knowledge with magico-religious beliefs. Neem is used for its known pharmacological properties, while the thread represents a spiritual intervention to protect or heal the patient. This approach treats the individual holistically, addressing both the physical symptoms and the spiritual or psychological factors believed to influence the process of recovery and health.

189. (C) It is always systematically codified and officially published
Customary law is characterized by being unwritten and passed down through oral tradition rather than being systematically codified and officially published like modern statutory law. It relies on social sanctions, community pressure, and the authority of elders for its enforcement. This flexibility allows it to adapt to new circumstances while still providing a stable framework for governing social relationships and managing common resources within indigenous and traditional rural communities.

190. (A) Regional variations in oral literature
Studying how the lyrics of a lullaby like "Soja Rajkumari" differ between neighboring villages is an investigation into regional variations in oral literature. This research explores how folk genres are adapted as they are transmitted between different localized groups. Even small geographical distances can lead to unique variations in wording, reflecting the specific linguistic habits and cultural nuances of each community while maintaining the core function and melody of the song.

191. (D) Bengal
The Baul musical tradition is primarily based in Bengal, spanning both West Bengal in India and Bangladesh. Known for its mystic philosophy and syncretic roots, Baul music is performed by wandering minstrels who seek the divine through song and dance. Their lyrics emphasize personal spiritual experience and the rejection of orthodox religious boundaries, making them a significant and unique cultural symbol of the regional identity and philosophical heritage of the Bengali people.

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192. (A) I, II, IV and V
Fairs and festivals are crucial for preserving traditional arts and providing a market for rural artisans. They foster a sense of shared community identity and act as temporary economic hubs. Contrary to having no relation to agriculture, these events are often closely synchronized with the agrarian calendar, marking seasons like harvest or sowing. They serve as multi-functional gatherings that blend the spiritual, economic, and social dimensions of traditional folk life.

193. (C) The knowledge and use of plants for medicine and rituals
Ethnobotany in the context of folklore is primarily concerned with the traditional knowledge and use of plants for medicine, diet, and ritual. This interdisciplinary field explores how indigenous cultures have discovered the various properties of their local flora through generations of observation. It documents the vital role that

classical theatre, it does not follow the rigid rules of the Natya Shastra. Instead, it relies on spontaneous humor, contemporary social commentary, and regional musical traditions to engage and entertain the local community during festive gatherings.

163. (C) The internal logic guiding traditional community dispute resolution
Jurisprudence in the context of customary law refers to the internal logic and philosophy that guides traditional community dispute resolution. This system is based on unwritten rules, local values, and historical precedents passed down orally. It focuses on maintaining social harmony and balance within the group rather than following formal state statutes. Understanding this philosophy is key to recognizing how indigenous societies manage conflict and maintain order through their own traditional legal systems.

164. (A) Both Statement I and Statement II are true.
The Kumbh Mela is recognized as the largest peaceful gathering of pilgrims in the world, representing a significant event in Indian folk and religious life. It rotates between four sacred riverbank locations—Haridwar, Ujjain, Prayagraj, and Nashik—based on specific astrological alignments of Jupiter, the Sun, and the Moon. This multi-day event facilitates massive cross-cultural exchange and the collective practice of sacred rituals, reinforcing a shared sense of spiritual identity.

165. (A) A lullaby sung by a mother
Occupational folklore includes traditions tied to specific trades, such as initiation rituals for blacksmiths, work songs for fishermen, or superstitions held by miners. These practices are shared among workers to coordinate labor and manage professional risks. A lullaby, while a vital folk genre, is part of domestic and family life rather than being associated with a specific professional craft or trade. It belongs to the broader category of family folklore and childcare.

166. (A) Holding a folk religious ritual for a disease-curing deity
In a traditional village facing an epidemic, the community is most likely to hold a folk religious ritual dedicated to a disease-curing deity. This action stems from a worldview that attributes illnesses to spiritual imbalances or the displeasure of gods. Such rituals combine prayer, music, and community participation to seek divine protection and healing, serving as a primary cultural response to health crises in societies where folk religion and medicine are deeply intertwined.

167. (B) Kalamkari - Hand-painted or block-printed
Kalamkari is a traditional textile art form from Andhra Pradesh and Telangana that involves hand-painting or block-printing with natural dyes. Ikat is a resist-dyeing technique, not embroidery. Phulkari is an embroidery tradition from Punjab, not a tie-and-dye method. Bandhani refers to tie-and-dye, while silk brocade weaving is characteristic of forms like Kanjeevaram. Each of these pairs highlights the specialized manufacturing techniques that define regional Indian textile heritage.

168. (A) Regional variations and versions (Ecotypification)
A folk tale that changes its central character from a jackal in Punjab to a weaver in Bengal illustrates the concept of ecotypification, where narratives are adapted to fit the local environment and social reality. This phenomenon is studied under regional variations and versions. It shows how the core motif of a story remains stable while the specific details are reshaped by the unique linguistic, ecological, and cultural context of each different region.

169. (D) They are completely static and never evolve over long periods
The idea that customs and manners are completely static and never evolve is incorrect; like all aspects of folk culture, they are dynamic and change over time. While they provide a stable framework for social interactions and hospitality, they slowly adapt to new social realities, technologies, and influences from other cultures. This evolution allows communities to maintain their core values while remaining relevant to the contemporary life of their members.

170. (A) Regional variation and adaptation
Integrating local myths, dialects, and humor into a 'Tamasha' performance is a clear demonstration of regional variation and adaptation in folk

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is known for its rhythmic beats, typically provided by the dholak, and its expressive, often satirical or romantic themes. Traditionally performed by women, Lavani is a vital part of the state's cultural identity, used both for community entertainment and to address social issues through a blend of powerful dance and melodic storytelling.

202. (A) I, II and IV
Folk foodways are deeply connected to local biodiversity and include complex preservation techniques like pickling and smoking. Food is also frequently linked to religious rituals, such as the preparation of 'Prasad.' Far from being uniform across India, these culinary practices vary tremendously between regions, reflecting the unique availability of crops and the distinct cultural preferences of different communities, making them a significant marker of regional identity and traditional knowledge.

203. (D) A geographical place or feature
A toponym is a name derived from a geographical place or feature. In the study of onomastics, toponyms provide essential information about how a community perceives and identifies its landscape. These names often describe the physical characteristics of a location or its historical significance. Analyzing toponyms helps folklorists and historians trace the movements of people and understand how a culture's identity is literally inscribed into the geography of their traditional homeland.

204. (C) Statement I is true but Statement II is false.
The architecture of the 'Chang Ghar' in Assam, which uses stilts, is a direct response to the region's frequent floods and heavy rainfall. This design demonstrates that folk architecture prioritizes environmental adaptation and practical utility. Aesthetics are certainly integrated, but they do not override the primary need for the structure to protect its inhabitants from local environmental hazards, highlighting the functional intelligence embedded in traditional building styles and community designs.

205. (C) Observance of seasonal dietary changes (Ritucharya)
Traditional lifestyle patterns include waking early for chores, evening community storytelling, and observing seasonal dietary changes. These activities are rooted in the physical environment and the social structure of the community. A reliance on 24/7 digital connectivity for social interaction is a hallmark of modern, urban life and is generally excluded from the category of traditional folk lifestyle patterns, which rely on direct interpersonal communication and a rhythmic alignment with nature.

206. (A) Imposing punitive sanctions based on traditional customary law
In a deeply traditional village, a breach of customary endogamy rules—which dictate marriage within a specific group—is historically likely to lead to punitive sanctions by local councils like Khap Panchayats. These bodies enforce unwritten customary laws to maintain the perceived social and moral order of the community. Such actions reflect the power of traditional rules over individual choices and the significant role of community councils in administering justice according to ancestral norms.

207. (A) Bihu - Spring harvest festival of Assam
Bihu is the most important cultural and harvest festival of Assam, celebrated three times a year to mark different stages of the agricultural cycle. Pongal is a major winter harvest festival in Tamil Nadu, not Kashmir. Lohri is a winter festival celebrated primarily in Punjab, rather than Gujarat. Onam is the grand harvest festival of Kerala, not a desert festival of Rajasthan. Each festival is a key expression of regional pride and agricultural heritage.

208. (A) Folk art, daily lifestyle patterns, and religious worldview
The practice of painting intricate Kolam or Rangoli patterns every morning bridges folk art, daily lifestyle patterns, and religious worldview. It is an artistic expression that is integrated into the daily routine of many households. The belief that these patterns invite prosperity and ward off negative influences reflects the community's spiritual perspective. This tradition demonstrates how aesthetic beauty and ritualized behavior are used to create a sacred and auspicious domestic space.

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plants play in community health, religious practices, and the overall lifestyle patterns of people living in close contact with their natural environment.

194. (A) Both Statement I and Statement II are true.
The worldview of a folk community deeply influences its customary jurisprudence, as legal rules are often based on underlying spiritual beliefs. For example, a community that views nature as sacred is likely to have customary laws that penalize the pollution of water bodies or the destruction of trees. This connection ensures that the community's laws are aligned with its moral and spiritual values, promoting a holistic approach to maintaining social and environmental order.

195. (A) The Kumbh Mela, which is fundamentally rooted in religious pilgrimage
While many modern fairs like trade expos or book fairs are secular and professional, the Kumbh Mela is an exception because it is fundamentally rooted in religious pilgrimage and ancient spiritual traditions. It is a sacred event that centers on ritual bathing and the gathering of religious leaders and devotees. Unlike commercial or technology exhibitions, its primary purpose is spiritual merit and the collective practice of faith according to specific astrological and mythological beliefs.

196. (A) A decline in traditional basket weaving and occupational lore
Over-harvesting bamboo species due to commercial demand directly leads to a decline in traditional basket weaving and associated occupational lore in Northeast India. When the primary material for a craft becomes scarce, artisans may lose the opportunity to practice and pass down their specialized skills. This ecological loss disrupts the organic transmission of traditional knowledge, threatening the survival of a craft that is deeply integrated into the community's economic and cultural life.

197. (B) Phulkari - Traditional embroidery of Punjab
Phulkari is the traditional embroidery style of Punjab, characterized by intricate floral patterns created with silk thread on coarse cotton cloth. Chikankari is a delicate embroidery form from Lucknow, not woodwork from Kashmir. Kasuti is a traditional folk embroidery from Karnataka, rather than metal craft from Bihar. Kantha is a popular embroidery tradition from Bengal, not pottery from Rajasthan. Each of these forms highlights the regional mastery of needlework and artistic design.

198. (A) Family folklore acting as a repository of survival strategies
A story about a great-grandfather's migration during a famine and the preservation of a seed variety is a classic example of family folklore acting as a repository of survival strategies. These narratives help subsequent generations understand their history and the resilience of their ancestors. By combining personal history with practical agricultural knowledge, such family stories provide a sense of continuity and transmit valuable lessons about adaptation and preservation in the face of crisis.

199. (D) They are strictly mediated by canonical texts like the Vedas
Folk religious practices are not strictly mediated by canonical texts like the Vedas; instead, they are often characterized by localized traditions and the worship of village deities. These practices address immediate needs like disease and crop protection through rituals that may include animal sacrifice or unique local customs. While they coexist with mainstream religion, they are primarily governed by oral tradition and regional beliefs rather than scriptural orthodoxy, reflecting local ecological and social realities.

200. (A) Understand customs within their specific cultural worldview
Applying cultural relativism means that a researcher must understand folk practices within their own specific cultural worldview rather than judging them by external or modern standards. This approach recognizes that every custom or law has its own internal logic and serves a purpose within its community. By setting aside personal biases, a scholar can more accurately document and analyze the meaning and function of traditional practices as they are understood by the people who perform them.

201. (C) Maharashtra
Lavani is a popular and energetic folk music and dance form native to the state of Maharashtra. It

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the lifestyle patterns that define their culture begin to disappear. The specialized knowledge of migration routes, herding techniques, and the associated songs and stories lose their practical function. This environmental change can lead to the rapid erosion of a community's unique cultural identity and its centuries-old oral traditions.

217. (D) Ektara - Chordophone (String instrument)
The Ektara is a simple one-string instrument used in various folk traditions and is correctly classified as a chordophone. A Dhol is a drum and thus a membranophone, not an aerophone. The Shehnai is a wind instrument, making it an aerophone rather than an idiophone. The Chimta is a solid instrument that produces sound through percussion, which is an idiophone. These categories are essential for systematizing the study of the diverse sounds and instruments found in traditional music.

218. (A) Auditory occupational/community folklore
Using specific drum beats to communicate messages across long distances is an example of auditory community or occupational folklore. This system of signals is a specialized form of knowledge developed by a group to manage their environment and ensure safety. Such traditions demonstrate how communities utilize their local musical and rhythmic skills for practical communication. This auditory lore is essential for collective coordination and survival in regions where other forms of rapid communication might be unavailable.

219. (C) The draping style of a sari or dhoti remains entirely identical across all states in India.
The idea that the draping style of a sari or dhoti remains entirely identical across all Indian states is incorrect. In reality, draping styles vary significantly by region, often reflecting local climate, occupational needs, and social norms. Clothing acts as a visual marker of ethnic and regional identity, with each state having its own unique traditional way of wearing these garments. These variations are a key aspect of the rich diversity in Indian folk dress and personal aesthetics.

220. (B) Family Folklore and Culinary Practices
Documenting a family's recipes over four generations is an integration of family folklore and culinary practices. This study explores how traditional cooking methods and food preferences are passed down within a domestic group, serving as a vital link between generations. These recipes are more than just instructions for food; they are part of the family's shared history and identity, reflecting their cultural heritage and the personal stories associated with their domestic life and ancestral traditions.

221. (B) Nagada (Kettledrum)
Nautanki performances are traditionally accompanied by the Nagada, which is a pair of large kettledrums played with sticks. The loud, resonant sound of the Nagada is essential for creating the energetic and operatic atmosphere of this folk theatre. It helps in pacing the performance and announcing the start of the show to the local community. The rhythmic patterns of the Nagada provide the necessary musical foundation for the high-pitched singing and dramatic dialogues typical of this North Indian art.

222. (A) I, II and IV
Folk medicine is deeply integrated with local biodiversity and remains the primary source of healthcare in many remote tribal areas. Practitioners usually learn their skills through apprenticeship within the family, ensuring the continuity of traditional healing knowledge. Contrary to rejecting lifestyle factors, these practices often include specific diets and daily habits. This system represents an empirical and holistic approach to health that is closely tied to the community's environmental and cultural context.

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223. (C) Place names (Toponyms) and water names (Hydronyms)
Onomastics encompasses much more than personal names; it also includes the systematic study of place names (toponyms) and water names (hydronyms). These naming systems provide valuable clues about a community's historical relationship with its physical environment. Analyzing how a culture names its rivers, mountains, and settlements can reveal its perceptions of the landscape, its historical

movements, and the specific events or figures it considers significant enough to be immortalized through the geography of its traditional territory.

224. (C) Statement I is false but Statement II is true.
The worldview of many Indian folk communities is not anthropocentric; rather, it is often biocentric or ecocentric, viewing humans as part of a sacred natural order. Practices like tree marriage and animal worship are clear reflections of this perspective, where the spiritual essence of nature is recognized and honored. These beliefs lead to a more harmonious relationship with the environment, where natural elements are treated with the same reverence and ritual attention as human and divine beings.

225. (C) A written manual on folk art published by a university
A written manual on folk art published by a university is an exception to the rule of oral transmission, which is a defining characteristic of folklore. Traditionally, folk skills are learned through direct observation, listening, and participation within the community. A formal academic book represents a shift towards documentation and standardized instruction by an external institution, which differs from the organic and informal way that traditional knowledge is typically shared and preserved by the practitioners themselves.

226. (A) They are forced to adapt or abandon art for alternative jobs
When the traditional patronage from kings and landlords declines, folk theatre performers are often forced to adapt their art to new markets or abandon it altogether for alternative jobs. This economic shift disrupts the stable environment that once supported long-term training and performance. Without financial support from local leaders, many traditional troupes struggle to maintain their elaborate costumes and equipment, leading to a significant loss of authentic performing skills and the decline of regional theatrical heritage.

227. (D) Jatra - Musical theatre of Bengal
Jatra is a well-known musical theatre form that is central to the folk culture of West Bengal. Tamasha is an energetic folk theatre of Maharashtra, not a puppetry form from Kerala. Bhavai is a folk drama from Gujarat, not a martial art from Punjab. Yakshagana is a vibrant dance-drama from Karnataka, not a culinary practice from Assam. Each of these traditions represents a unique regional combination of music, performance, and storytelling that reflects its local identity.

228. (A) Restorative customary jurisprudence
A village council deciding that a thief must compensate a victim with two cows illustrates the principle of restorative customary jurisprudence. This legal philosophy focuses on repairing the harm done to the victim and restoring balance within the community rather than purely punishing the offender. By prioritizing restitution, traditional legal systems aim to maintain social harmony and ensure the long-term stability of interpersonal relationships within the group, reflecting a community-centered approach to justice.

229. (C) They are authored by known, celebrated classical poets.
The idea that folk songs are authored by known, celebrated classical poets is incorrect; a key feature of folk music is its anonymous authorship and community ownership. These songs exist for every stage of life and are often tied to occupational rhythms. They serve as essential oral records for marginalized communities, reflecting their shared experiences and history. Unlike classical music, folk songs are continuously reshaped by the people who sing them, making them collective expressions of local culture.

230. (A) Spatial dimensions of Narrative Enactments and Pilgrimage
Studying how 'Ramlila' in Ramnagar uses multiple town locations over 31 days is an analysis of the spatial dimensions of narrative enactments and pilgrimage. This approach transforms the entire town into a sacred stage, where the audience moves along with the performers. This study reveals how physical space is ritualized and integrated into the performance, creating a unique immersive experience that bridges the gap between the mundane geography of the town and the mythical landscape of the epic story.

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231. (D) Tamil Nadu
Bommalattam is a traditional puppet theatre form from Tamil Nadu that is unique for its use of both rod and string techniques. The puppets are quite heavy and large, made from wood and cloth. The puppeteers manipulate them from above using strings tied to a ring on their heads and rods to control the arms. This sophisticated system allows for complex movements, bringing mythological stories to life with great dramatic effect during various regional temple and community festivals.

232. (A) I, II, IV and V
Customs are far from arbitrary; they guide individual behavior and include essential rituals around life stages like birth and marriage. Breaking them can lead to serious social ostracization because they are vital for maintaining social cohesion. These unwritten rules provide a stable framework for community life, ensuring that shared values are consistently practiced. By regulating daily social interactions, customs help individuals demonstrate their belonging and maintain the collective identity of their group.

233. (C) To explain the origins of the world and social institutions
In folk culture, the primary function of a myth is to explain the origins of the world, natural phenomena, and social institutions. Myths provide a community with a shared understanding of their place in the universe and the sacred history that justifies their traditions and laws. They are not viewed as false stories by the community but as profound truths that guide their spiritual life and provide a moral framework for understanding the complexities of human existence and societal order.

234. (C) Statement I is true but Statement II is false.
Folk foodways often reflect traditional medicinal knowledge, such as using turmeric for its antiseptic properties in daily cooking. This demonstrates that there is no strict boundary between food and medicine in the traditional Indian worldview; rather, the two are seen as deeply interconnected. What one eats is considered the first step in maintaining health and preventing disease, highlighting a holistic approach where nutrition and healing are integrated into the community's daily lifestyle patterns.

235. (A) A national broadcast of a classical music concert
A national broadcast of a classical music concert is a public, standardized event and does not belong to the category of family folklore. Family folklore is private and unique to a specific domestic group, such as an invented bedtime story, a family's particular way of decorating for festivals, or a secret ingredient in a traditional recipe. These practices are shared only within the family, helping to create a sense of internal identity and continuity across generations through their own private traditions.

236. (A) A revitalization of the craft and economic empowerment of the artisans
An increase in global demand for natural dyes can lead to the revitalization of traditional textile crafts like Kalamkari. This economic empowerment allows artisans to continue practicing their ancestral skills with greater financial stability. Such positive market shifts can also encourage younger generations to learn the traditional techniques, ensuring the long-term survival of the craft's unique knowledge system. This demonstrates how modern global trends can sometimes help preserve and strengthen ancient, sustainable folk art traditions.

237. (B) Gilli Danda - Outdoor physical game
Gilli Danda is a popular traditional Indian outdoor physical game played with two sticks of different sizes. It requires significant skill and agility, as players must strike the smaller stick with the larger one. Pachisi and Chaupar are strategic board games rather than physical sports. Kabaddi is a high-intensity contact sport, while Chaupar is not a water sport. Gilli Danda exemplifies the simplicity and accessibility of traditional folk games played using locally sourced materials.

238. (A) Folk religious practices, pilgrimage vows, and worldview
Walking on hot coals to fulfill a vow for health is a powerful synthesis of folk religious practices, pilgrimage vows, and the community's worldview. This act demonstrates the belief that physical sacrifice and devotion can influence spiritual forces to bring about healing. It highlights the

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name is altered or adapted, it often indicates a significant change in the family's social status or the addition of a new narrative to their folklore. This adaptability proves that onomastics serves as a living record of generational shifts and the continuous development of family history.

271. (C) Legends, specialized terminology, and artisanal rituals
The weavers' guild maintains a rich cultural repository consisting of work-related legends, unique technical terminology, and specific artisanal rituals. Together, these elements form the occupational folklore that guides their daily professional life. This folklore provides the necessary context for their customary law, ensuring that the guild's internal regulations are rooted in their shared history and craft-specific traditions.

272. (B) They rely on customary law derived from occupational myths
When conflicts arise regarding trade secrets or the quality of goods, the guild bypasses formal state legal systems. Instead, they utilize a localized framework of customary law. This system is derived directly from their occupational myths, allowing the community to resolve disputes in a manner that respects their traditional standards and technical expertise, ensuring the preservation of their proprietary knowledge.

273. (D) Specific narratives from their occupational folklore
During the resolution of disputes, elder master weavers serve as adjudicators. They reference specific narratives from the guild's occupational folklore as binding legal precedents. This indigenous jurisprudence ensures that all decisions align with the moral and technical values of the craft. By using folklore as a legal basis, the guild maintains its autonomy and strengthens its internal regulatory framework.

274. (A) As a disruption of artisanal harmony requiring ritual restitution
Infractions within the guild are viewed as disruptions to the collective artisanal harmony rather than simple legal violations. Consequently, penalties often involve the performance of specific occupational rituals intended to restore balance. This approach to restitution emphasizes the importance of maintaining social and professional solidarity, ensuring that offenders are reintegrated through traditional practices that uphold the guild's values.

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275. (C) The preservation of technical secrets and socio-economic solidarity
By linking their legal system to their occupational folklore, the guild creates a self-sustaining mechanism of indigenous jurisprudence. This integration effectively protects their technical secrets and reinforces socio-economic solidarity among members. The resulting internal regulation ensures that the guild remains independent and that their artisanal traditions are preserved against external pressures or shifts in modern legal standards.

276. (A) Indigenous ritual practices dedicated to local guardian deities
The biannual pilgrimage described in the study is rooted in indigenous ritual practices. It is not mandated by orthodox religion but is instead dedicated to local guardian deities specific to the region. This origin highlights the independence of folk religious practices from external theological doctrines, focusing on a spiritual cosmology that is deeply connected to the community's own traditions and environment.

277. (D) It physically maps the spiritual boundaries of the community
The pilgrimage route serves a vital spatial function by physically mapping the community's spiritual boundaries. As participants move between sacred groves and rudimentary shrines, they trace a landscape defined by their religious beliefs. This connection to the geographical environment reinforces the community's spiritual identity and establishes a tangible link between their sacred practices and the local terrain they inhabit.

278. (B) Satisfying deities via pilgrimage for fertility
The relationship between the community and their guardian deities is transactional and reciprocal. By performing the pilgrimage and offering rituals, the community seeks to satisfy the deities to ensure agricultural fertility. This exchange forms the foundation of their folk religious practices, where spiritual devotion is directly tied to the practical necessity of

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246. (A) Festivals become misaligned and work songs lose relevance
Adopting genetically modified crops with different growth cycles often causes traditional harvest festivals to become misaligned with the actual agricultural reality. Since these festivals and the associated work songs are tied to the natural rhythms of traditional seeds and seasons, their practical and symbolic relevance may diminish. This shift highlights how changes in agricultural technology can disrupt the organic connection between a community's economic practices and its artistic and religious traditions, leading to the gradual erosion of agricultural folklore.

247. (A) Onomastics - Study of names
Onomastics is the scientific study of the origins and history of proper names, including both personal names and place names. Ethnography is the systematic study of individual cultures and people, not rocks. Jurisprudence is the philosophy of law rather than the study of plants, while ethnobotany is the study of how cultures use plants, not the study of laws. These definitions are essential for correctly identifying the various academic fields that analyze different aspects of folk cultural practices.

248. (A) Folk architecture governed by climate and worldview
Constructing houses with sloped roofs for rain and an east-facing entrance for morning sun is a perfect example of folk architecture governed by climate and worldview. This design utilizes local materials and traditional knowledge to create a structure that is both practical and auspicious. It demonstrates how traditional builders integrate empirical observations of the environment with the spiritual beliefs dictated by community elders, resulting in dwellings that are perfectly suited to their physical and cultural landscape.

249. (B) Folklorists consider only the oldest written version as authentic, dismissing oral variations as corruptions.
Folklorists do not dismiss oral variations as corruptions; instead, they recognize that multiple versions are a natural and authentic feature of oral literature. Variations occur as stories adapt to different languages, ecologies, and social concerns. Each version is considered a valid expression of the community that tells it. The core motif remains stable, but the flexibility of folk narratives allows them to remain dynamic and relevant to the specific needs and contexts of different regions and times.

250. (B) Comprehensive lifestyle patterns and worldview
A scholar synthesizing a community's puppetry, laws, diets, and festivals is analyzing their comprehensive lifestyle patterns and worldview. This holistic approach recognizes that all these elements are interconnected and together define the community's unique way of life. By studying how artistic expressions, legal systems, and daily habits are integrated with shared beliefs, the researcher gains a deep and complete understanding of the community's cultural identity and the traditional framework that guides their collective and individual existence.

251. (B) By blending oral recitation with gestures
Performances in this regional community rely on the integration of spoken narratives and physical movements. This dual approach ensures that ancestral memory and foundational myths are effectively passed down through generations. By combining oral recitation with dramatic gesturing, the troupe maintains a living repository of history that transcends simple storytelling, creating an immersive cultural experience.

252. (A) The interplay between storytellers and audiences
The essence of these localized theatrical forms lies in the dynamic engagement between the lead narrator and the participants. Unlike scripted dramas, these performances thrive on spontaneous interaction, which reinforces social values and collective identity. This active dialogue ensures that the folk theatre remains a flexible, living archive that adapts to the community's evolving socio-economic reality.

253. (C) An institutional mechanism for collective identity
Narrative enactments serve as more than simple entertainment; they act as a structured framework for upholding shared social values. By functioning as an institutional mechanism, these performances bind the community together through ancestral myths. This process reinforces

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CHAPTER 10

Fieldwork, Documentation and Archival Practices

1. What is the precise definition of 'pre-fieldwork' in anthropological and sociological research?
(A) The phase of research focused exclusively on analyzing previously collected field data.
(B) The preparatory phase involving literature review, design, and acquiring permissions.
(C) The process of publishing preliminary findings before the final fieldwork report is drafted.
(D) The initial phase of participant observation where the researcher first enters the community.

2. Given below are two statements regarding pre-fieldwork and fieldwork:
Statement I: Pre-fieldwork involves establishing the theoretical framework and securing funding.
Statement II: Fieldwork involves solely the statistical analysis of secondary data collected during pre-fieldwork.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

3. Identify the correct statement regarding budgeting during the pre-fieldwork phase.
(A) Budgeting is generally avoided to ensure flexible research operations in the field.
(B) A well-planned budget is a strictly post-fieldwork requirement for auditing purposes.
(C) Budgeting is essential for securing grants and ensuring logistical feasibility.
(D) Budgeting only accounts for the personal expenses of the researcher, excluding participants.

4. Consider the following steps involved in pre-fieldwork preparation:
1. Conducting a comprehensive literature review.
2. Formulating a hypothesis or research question.
3. Conducting data triangulation and coding.
4. Obtaining ethical clearance from an Institutional Review Board.

Which of the above steps belong exclusively to pre-fieldwork?
(A) 1, 2, and 3 only
(B) 1, 2, and 4 only
(C) 2, 3, and 4 only
(D) 1, 3, and 4 only

5. Which of the following is typically the very first step in designing a research project during the pre-fieldwork stage?
(A) Conducting a pilot study
(B) Applying for patent rights
(C) Identifying and formulating the research problem
(D) Transcribing interviews

6. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): A thorough literature review is mandatory during the pre-fieldwork stage.
Reason (R): It helps researchers identify research gaps and prevents the duplication of existing studies.
(A) Both (A) and (R) are true and (R) is the correct explanation of (A).
(B) Both (A) and (R) are true but (R) is not the correct explanation of (A).
(C) (A) is true but (R) is false.
(D) (A) is false but (R) is true.

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that regulates collective effort and maintains their cultural identity.

262. (B) It acts as an organizational tool to mitigate physical exhaustion
Beyond its cultural value, traditional music serves a practical purpose as an organizational tool for labor. By providing a rhythmic structure for agricultural work, the songs help coordinate collective efforts and reduce the feeling of physical fatigue. This functional integration demonstrates that music is a vital component of the community's socio-economic organization and overall survival strategy.

263. (C) Highly specialized musical and lifestyle integration
The variation in tempo and lyrical content between songs for different tasks highlights a specialized integration of music into daily routines. Each song is tailored to the specific nature of the activity, whether it involves intensive field labor or domestic responsibilities. This specialization reflects a sophisticated cultural system where the sonic landscape directly mirrors the community's diverse lifestyle.

264. (D) Weather predictions and crop lifecycle knowledge
The lyrics of traditional songs in this agrarian society serve as a repository for environmental knowledge. They often contain details regarding weather patterns and the lifecycle of local crops. By encoding this critical information within melodies, the community ensures that essential survival data is preserved and shared. This makes the musical repertoire a functional tool for navigating their environment.

265. (A) Through organic transmission via daily communal participation
Transmission of the musical repertoire occurs naturally as younger members participate in daily labor alongside elders. There is no need for formal instruction because the songs are an inherent part of the communal lifestyle. This organic process ensures that the traditions evolve in tandem with the society's needs, maintaining a living sonic history that regulates their collective daily existence.

266. (B) The ancestral narratives found in family folklore
The naming process in this kinship group is governed by a strict onomastic framework rooted in ancestral narratives. Names are not chosen arbitrarily; instead, they are selected based on specific episodes of family folklore. This practice ensures that every individual serves as a living monument to their lineage's history, preserving the group's cultural and historical legacy through linguistic markers.

267. (B) By using historic geographic markers and occupational titles
The naming system acts as a linguistic archive for the family's heritage. By incorporating geographical markers and traditional occupational titles into individual names, the community preserves its spatial and socioeconomic history. This onomastic practice ensures that the trials, locations, and achievements of past generations are remembered and carried forward by the living, maintaining a continuous historical record.

268. (A) It creates an internal historical record of genealogical webs
When names are derived from narratives of migration or survival, they form a detailed internal historical record. These names allow for the tracing of complex genealogical connections across generations. By bearing names that reflect specific trials, individuals help preserve the family's collective memory, making it possible for the community to decode their history through the names they carry.

269. (C) Decoding complex genealogical webs of the lineage
Elders in the kinship group use onomastic knowledge to trace lineage and ancestry. By decoding the specific narratives embedded within an individual's given name, they can reconstruct complex genealogical webs. This practice highlights the role of names as functional historical records, allowing the community to maintain a deep awareness of their shared past and the connections between families.

270. (D) A shift in social standing or a newly integrated piece of folklore
The naming system is a dynamic reflection of the community's evolving identity. When a

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287. (C) The ethical harvesting methods dictated by the community's worldview
The effectiveness of traditional herbal treatments is believed to rely on the adherence to ethical harvesting protocols. These methods are dictated by the community's spiritual worldview, which requires respect for the plants being used. Simply using the flora is insufficient; the healer must follow specific spiritual and ethical guidelines during extraction to ensure the botanical remedy retains its healing power.

288. (B) Viewing nature as an animate, conscious entity
Healers perform specific incantations to acknowledge the spirit of a plant before it is harvested. This practice reflects a profound worldview where nature is perceived as an animate and conscious entity rather than a passive resource. Such rituals demonstrate the deep cosmological awareness required in folk medicine, ensuring that the act of healing remains respectful of the natural environment's spiritual presence.

289. (D) A deeper social or environmental transgression
When a treatment fails to cure a patient, the community interprets the outcome as a sign of a deeper problem. It is often viewed as the result of a social or environmental transgression committed by the individual. This holistic approach links physical health to moral and ecological behavior, reinforcing the idea that well-being depends on maintaining proper relationships within the community and nature.

290. (A) Reinforcing ecological ethics and spiritual worldviews
Folk medicinal practices function as more than a healthcare system; they are a mechanism for reinforcing the community's ecological ethics. By integrating botanical knowledge with spiritual rituals, these practices uphold a worldview that values nature as a conscious entity. This holistic framework ensures that the community remains committed to environmental preservation and the spiritual beliefs that define their collective identity and daily life.

291. (D) Locally sourced mud, bamboo, and thatch
The folk architecture of this indigenous settlement is defined by its use of local materials such as mud, bamboo, and thatch. These resources are chosen for their availability and their ability to withstand regional climatic extremes. This reliance on the immediate environment demonstrates a highly adaptive form of functional engineering that is central to the community's traditional building techniques and heritage.

292. (A) They are adorned with complex geometric bas-reliefs
In this community, the exterior walls of homes serve as canvases for artistic expression. They are meticulously plastered and adorned with complex geometric bas-reliefs. This practice shows that architectural structures are viewed as more than simple shelters; they are integral parts of the community's artistic landscape, blending functional design with traditional folk art to create aesthetically rich living environments.

293. (C) Local mythologies specific to the community
The wooden door frames in these dwellings feature intricate carvings that portray the community's local mythologies. This integration of storytelling into architectural features ensures that every home serves as a monument to ancestral history. By embedding these narratives into the physical structure of the settlement, the community maintains a constant connection to its foundational myths and shared cultural heritage.

294. (B) Reliance on specialized weaving and natural pigments
The construction process requires mastery of various specialized skills, such as weaving bamboo panels and preparing natural pigments. Because these artistic and craft-based techniques are essential to building the homes, architectural knowledge cannot be separated from them. This ensures that every new generation learns the technical ingenuity and aesthetic traditions necessary to maintain the community's unique built environment.

295. (A) Functional engineering and traditional artistry
The community's dwellings represent a seamless synthesis of functional engineering and

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sustaining their crops and maintaining their local ecosystem.

279. (C) Reinforcing cohesion via collective participation
Collective participation in the pilgrimage across different kinship groups serves to strengthen social bonds. By engaging in shared rituals and traversing the sacred route together, the community reinforces its social cohesion. This collaborative effort ensures that individual group identities are integrated into a larger, unified spiritual and social framework, promoting harmony and solidarity through the execution of folk traditions.

280. (D) By acting as a spatial and temporal mechanism tied to the environment
The pilgrimage authenticates folk religious practices by functioning as a spatial and temporal mechanism. It grounds the community's spiritual cosmology in their immediate geographical environment and specific seasonal cycles. This process ensures that their rituals remain independent of external doctrines. By physically enacting their beliefs through the journey, the community validates their spiritual heritage as a living, environmentally-integrated tradition.

281. (A) Temporal markers facilitating collective celebration
Annual fairs and festivals serve as essential temporal markers within the community's calendar. These events provide a structured break from daily labor, allowing for collective celebration and the suspension of mundane activities. By creating this dedicated time for gathering, the festivals facilitate the expression of shared identity and ensure that the community remains connected through recurring, festive social interactions.

282. (B) To test skills necessary for the community's daily survival
Indigenous folk games played during festivals are more than mere recreation; they are designed to test vital skills. By requiring physical endurance, strategic thinking, and collaboration, these games mirror the abilities needed for the community's daily survival. This structured competition allows participants to demonstrate their prowess while reinforcing the practical strengths necessary for the group's continued prosperity and resilience.

283. (B) It provides a space for releasing inter-community tensions
During inter-village competitions like wrestling or tug-of-war, the fairground serves as a controlled environment for social interaction. It provides a necessary outlet for releasing inter-community tensions in a structured, festive manner. This process also allows for the establishment of social hierarchies without resorting to actual conflict, thereby maintaining regional stability through the medium of traditional folk games.

284. (A) They are orally transmitted and enforced by community elders
The rules governing traditional folk games are maintained through oral transmission across generations. Community elders play a crucial role in this process by acting as referees who strictly enforce these regulations. This system ensures that the games remain consistent with the community's heritage, preserving the integrity of their physical culture without the need for written rulebooks or external oversight.

285. (C) Transferring physical culture and regional solidarity
By embedding folk games within festivals, the community facilitates the intergenerational transfer of physical culture. This integration ensures that traditional skills and competitive practices are passed down while simultaneously strengthening regional solidarity. The shared experience of festive competition celebrates their common identity, making the games a powerful tool for preserving heritage and fostering a sense of belonging among the participants.

286. (D) As an imbalance in the patient's relationship with the natural environment
In this isolated forest community, illness is not seen merely as a biological issue. Local healers view physical symptoms as manifestations of an imbalance between the patient and the natural world. This ecological perspective ensures that treatment addresses both the body and the spirit. By restoring harmony with the environment, healers aim to resolve the underlying cause of the ailment.

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intense connection between faith and bodily experience in many traditional rituals. Such practices are communal events that reinforce the group's shared spiritual values and their collective belief in the power of divine intervention.

239. (D) The performers play stringed instruments exclusively.
In Burrakatha, while the main storyteller plays a stringed 'burra,' the two co-performers typically play small drums and provide vocal support. They do not play stringed instruments exclusively. These co-performers also engage in humorous dialogues and social commentary, which are essential for keeping the audience engaged. This multi-instrumental and multi-vocal approach creates a dynamic and varied performance that is a hallmark of the storytelling traditions in Andhra Pradesh and Telangana.

240. (A) Regional variations in lifecycle customs
Comparing the initiation rites of young men across different tribal communities is a study of regional variations in lifecycle customs. These rituals mark the transition from childhood to adulthood and are central to the social identity of individuals within their tribe. Analyzing the differences in how these ceremonies are conducted reveals how each community has developed its own unique symbols, requirements, and rituals to mark this significant social milestone, reflecting their specific cultural values and history.

241. (C) Central and Eastern India
The Santhal and Gond communities are two of the most prominent tribal groups in India, known for their rich and diverse body of folklore. They are primarily found in the central and eastern regions of the country, including states like Jharkhand, Odisha, Chhattisgarh, and West Bengal. Their folklore includes a wealth of oral literature, unique artistic traditions, and complex ritual systems that are deeply rooted in their relationship with the forests and hills of their traditional homelands.

242. (A) I, III and IV
Folk art is a vital expression of cultural identity and has been historically practiced anonymously by community members. It frequently uses universal symbols like the lotus or the tree of life. Contrary to being devoid of religious meaning, it is often deeply intertwined with ritualistic and spiritual significance. Every artistic creation, from daily-use items to ceremonial figures, serves to reinforce the community's beliefs and maintain a visual link to their shared cultural and mythological heritage.

243. (D) The study of history based on personal oral narratives
Oral history in the context of folk culture is the systematic study of history based on personal oral narratives and testimonies. It focuses on the lived experiences and memories of individuals rather than relying solely on written documents from official sources. This approach is essential for documenting the histories of marginalized groups whose stories might be missing from the mainstream record. It provides a more personal and nuanced understanding of how historical events affected individuals and traditional communities.

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244. (A) Both Statement I and Statement II are true.
The Jajmani system was a foundational economic and occupational structure in rural India, based on reciprocal duties between different castes. This system fostered specialized occupational folklore, as each group developed its own unique rituals, songs, and traditions related to its specific trade and social role. The interdependence within the village economy created a stable social fabric where economic exchange was deeply connected to social identity and the traditional obligations that governed life in a diverse rural community.

245. (C) An absolute separation of the secular and the sacred
A defining feature of the traditional Indian worldview is the lack of an absolute separation between the secular and the sacred. Instead, daily activities, from agriculture to cooking, are often imbued with religious significance and ritual. Beliefs in Karma, rebirth, the sacredness of nature, and the influence of astrology are all integrated into the everyday life of the community. This holistic perspective ensures that spiritual values guide even the most mundane aspects of a person's existence within their cultural framework.

traditional artistry. The architecture is designed to be climate-adaptive while simultaneously serving as a repository for folk art and craft. This holistic approach ensures that the built environment is both a practical solution for shelter and a vibrant expression of the community's technical skills and aesthetic values.

296. (D) Distinct regional variations driven by the coastal ecology
The cultural practices of the coastal region are profoundly shaped by its specific environmental conditions. Regional variations in both diet and attire emerge as direct adaptations to the coastal ecology. This influence ensures that the community's material culture—ranging from the ingredients they consume to the fabrics they wear—is distinct from other groups, even those within the same linguistic family.

297. (A) Fermented fish and specialized rice cultivation
The dietary habits of this coastal community revolve around staples like fermented fish and rice from specialized cultivation. These foodways are uniquely adapted to the local environment and ecological resources. By following strict customary protocols during preparation, the community maintains a culinary tradition that reflects its geographical heritage and distinguishes its sub-cultural identity from that of inland populations.

298. (A) Using salt-resistant textiles dyed with plant extracts
The community's attire demonstrates a clear functional adaptation to the coastal climate. By utilizing hand-loomed textiles that are resistant to salt and dyed with extracts from local plants, the residents create clothing suited for their environment. This sartorial choice is a visual marker of their regional heritage, showing how environmental factors drive specific technological and aesthetic decisions in traditional dress.

299. (B) They serve as primary markers of sub-cultural identity
Within the broader linguistic group, these unique regional variations in food and clothing act as primary markers of sub-cultural identity. By maintaining distinct dietary and sartorial practices, the coastal population distinguishes itself from its inland counterparts. This highlights how localized adaptations to the environment create diverse cultural landscapes even among people who share a common language or broader ancestry.

300. (A) The community's unique geographical heritage
By preserving their specific foodways and clothing traditions, the coastal community asserts its unique geographical heritage. This commitment to maintaining distinct practices serves as a proud declaration of their relationship with the coastal environment. It demonstrates how traditional material consumption and visual identity are actively shaped by environmental factors, reinforcing the community's sense of place and sub-cultural continuity.

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a sense of collective identity and ensures that the group's historical consciousness remains intact despite shifting external socio-economic dynamics.

254. (D) The shifts in regional socio-economic dynamics
While the structural framework of the folk theatre remains consistent, the specific themes explored within the stories often change. These thematic adjustments mirror the evolving socio-economic conditions of the region. This alignment demonstrates the adaptability of the genre, allowing the community to address contemporary concerns while maintaining the core narrative essence that preserves their historical memory.

255. (C) They adapt storytelling techniques while maintaining the core narrative
These performances are termed living archives because they successfully balance continuity with change. While the storytelling methods may evolve to suit modern audiences or contexts, the underlying narrative essence remains preserved. This allows the community to map its historical consciousness over time, using the theatre as a dynamic repository that protects ancestral myths for future generations.

256. (B) They share a symbiotic structural foundation and vocabulary
Puppet theatre and human dance dramas in this rural settlement are deeply interconnected, sharing a common artistic framework. The two forms utilize the same rhythmic and physical vocabulary, creating a unified performative tradition. This symbiosis ensures that the community's kinetic heritage is preserved across different mediums, where puppets effectively mirror the movements and gestures seen in human performances.

257. (D) To replicate rhythmic footwork and stylized gestures
The construction and manipulation of these wooden figures are designed to mirror human performers. By replicating the specific rhythmic footwork and stylized hand gestures found in regional dance dramas, the puppets create a parallel performative universe. This precise articulation allows the community to maintain a consistent aesthetic language across different types of traditional entertainment and artistic expression.

258. (A) It portrays themes physically impossible for human actors
Puppet theatre provides a unique medium for exploring complex mythological narratives that exceed human physical limitations. Because puppets can be articulated in ways that live actors cannot, they allow the community to depict supernatural or extraordinary events effectively. This expanded performative range enriches the spiritual and cultural storytelling traditions, offering a more versatile aesthetic for communal expression.

259. (C) The utilization of identical vocal and percussive scores
A unified artistic tradition is maintained through the use of shared musical elements. Both puppet theatre and human-performed dance dramas utilize the exact same vocal and percussive scores. This sonic consistency reinforces the symbiotic relationship between the two genres, ensuring that the community experiences a cohesive cultural performance regardless of whether the actors are human or inanimate.

260. (A) It teaches young people complex choreography
The miniaturized scale of puppet theatre serves as an accessible educational resource for the community's youth. By observing the puppets, younger generations are introduced to the intricate choreographic sequences and rhythmic patterns required for adult dance dramas. This pedagogical function ensures the preservation of the region's kinetic heritage by facilitating the intergenerational transfer of complex artistic skills.

261. (D) They are strictly synchronized with specific agricultural tasks
Musical traditions in this society are deeply integrated into the rhythm of daily life. Melodic structures are specifically timed to accompany agricultural activities such as sowing and harvesting. This synchronization ensures that labor remains organized and efficient. By embedding music within lifestyle patterns, the community maintains a functional framework

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7. Identify the incorrect statement regarding the pre-fieldwork formulation of hypotheses in qualitative research.
(A) Hypotheses in qualitative studies can be working or exploratory.
(B) Pre-fieldwork allows qualitative researchers to develop sensitizing concepts rather than strict hypotheses.
(C) A rigid hypothesis may unnecessarily restrict the exploratory nature of qualitative ethnography.
(D) Qualitative research always requires a rigidly testable null hypothesis formulated in pre-fieldwork.

8. Match the pre-fieldwork tasks in List I with their primary purpose in List II.
List I: (Tasks)
P. Pilot Study
Q. Research Proposal
R. Site Selection
S. Ethical Clearance
List II: (Purposes)
1. Securing funding and institutional approval
2. Ensuring participant protection and do-no-harm
3. Testing feasibility of research tools
4. Finding a geographically and culturally relevant location
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-3, Q-4, R-1, S-2

9. Identify the correct pair related to pre-fieldwork preparations.
(A) Literature Review - Analyzing primary data collected from the field
(B) Gatekeeper Identification - Publishing the final research findings
(C) Research Design - The blueprint outlining how research will be conducted
(D) Hypothesis Testing - Securing travel visas and relevant local permits

10. Arrange the following pre-fieldwork stages in the correct chronological order:
1. Identifying the research problem
2. Developing the research design
3. Conducting the literature review
4. Obtaining ethical clearance
(A) 1, 3, 2, 4
(B) 3, 1, 4, 2
(C) 1, 2, 3, 4
(D) 3, 2, 1, 4

11. Which of the following is an exception and NOT considered a standard pre-fieldwork activity?
(A) Selecting the sampling method
(B) Designing the questionnaire
(C) Establishing the theoretical framework
(D) Conducting ethnographic participant observation

12. Consider the following components of a research project:
1. Introduction and Research Question
2. Extensive Literature Review
3. Proposed Methodology
4. Final Data Analysis and Conclusion
5. Expected Budget and Timeline
Which combination correctly represents the essential components of a pre-fieldwork research proposal?
(A) 1, 2, 3, and 4
(B) 1, 2, 3, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

13. While selecting a field site, a researcher must demonstrate the competency to evaluate logistical viability. Which of the following best demonstrates this competency?
(A) Choosing a site based on exotic appeal while ignoring specific linguistic requirements and permits.
(B) Selecting a site based on available literature while ignoring primary physical access issues.
(C) Assessing accessibility, safety, community receptiveness, and logistics.
(D) Picking the most dangerous site to ensure the research yields uniquely high-impact data.

14. A researcher travels to a foreign country for fieldwork but fails to acquire the necessary research permits from the local government during pre-fieldwork. What is the most appropriate immediate action?
(A) Proceed with covert research to avoid wasting grant money.

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(A) Cause: Lack of rapport → Effect: Accelerated data collection.
(B) Cause: Lack of rapport → Effect: Increased funding from the university.
(C) Cause: Lack of rapport → Effect: Immediate granting of patent rights.
(D) Cause: Lack of rapport → Effect: Informants providing superficial or misleading data.

31. What defines 'post-fieldwork' operations in the research process?
(A) Data analysis, writing, and dissemination after leaving the field.
(B) Identifying the research problem and securing necessary funding.
(C) Building initial rapport with community gatekeepers and leaders.
(D) The actual period of immersive participant observation at the site.

32. Given below are two statements regarding post-fieldwork data management:
Statement I: Data cleaning involves identifying and correcting errors or inconsistencies in the collected data.
Statement II: Data cleaning is only applicable to qualitative ethnographic field notes, never to survey data.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

33. Identify the correct statement about 'transcription' in post-fieldwork.
(A) Transcription is the process of physically preserving tangible artifacts.
(B) Transcription involves converting spoken or recorded audio data into written text for analysis.
(C) Transcription is a pre-fieldwork strategy to secure funding.
(D) Transcription means translating field notes into multiple foreign languages for publication.

34. Consider the following steps in qualitative data coding:
1. Reading through transcribed data.
2. Generating initial codes (open coding).
3. Searching for overarching themes (axial coding).
4. Discarding all data that contradicts the researcher's bias.

Which of the above are standard coding steps?
(A) 1, 2, and 3
(B) 1, 3, and 4
(C) 1, 2, and 3
(D) 2, 3, and 4

35. In qualitative research, what is the term used when further data collection and analysis yield no new themes or information?
(A) Data triangulation
(B) Data encryption
(C) Data saturation
(D) Data provenance

36. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Leaving the field should be a gradual and carefully managed process.
Reason (R): Abrupt departure can cause emotional distress to both the researcher and the community, and damage relationships for future researchers.
(A) Both (A) and (R) are true and (R) is the correct explanation of (A).
(B) Both (A) and (R) are true but (R) is not the correct explanation of (A).
(C) (A) is true but (R) is false.
(D) (A) is false but (R) is true.

37. Identify the incorrect statement regarding data analysis in post-fieldwork.
(A) Data analysis bridges the gap between raw field notes and the final ethnography.
(B) CAQDAS (Computer-Assisted Qualitative Data Analysis Software) can be used to manage codes.
(C) Qualitative data analysis is always a strictly linear process with no iterative steps.
(D) Analysis involves identifying patterns, themes, and relationships in the data.

38. Match the post-fieldwork stages in List I with their activities in List II.
List I: (Stages)
P. Data Reduction
Q. Data Display

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officials with legal authority.
(D) Gatekeepers can sometimes restrict the researcher's access to certain marginal groups within the community.

23. Match the field roles in List I with their descriptions in List II.
List I: (Roles)
P. Complete Participant
Q. Participant-as-Observer
R. Observer-as-Participant
S. Complete Observer
List II: (Descriptions)
1. Researcher is fully engaged, identity is concealed
2. Researcher observes without interacting or participating
3. Researcher participates fully, but identity as researcher is known
4. Researcher mainly observes, with minimal participation, identity is known
(A) P-1, Q-3, R-4, S-2
(B) P-3, Q-1, R-2, S-4
(C) P-2, Q-4, R-3, S-1
(D) P-4, Q-2, R-1, S-3

24. Identify the incorrect pair regarding common fieldwork challenges.
(A) Ethnocentrism - Evaluating other cultures objectively based on their own standards
(B) Culture Shock - Feelings of disorientation when placed in a new cultural environment
(C) Going Native - Losing objectivity by over-identifying with the studied culture
(D) Language Barrier - Difficulty in communication due to lack of linguistic proficiency

25. Arrange the typical phases of fieldwork in chronological order:
1. Establishing rapport
2. Gaining entry through gatekeepers
3. Collecting deep ethnographic data
4. Leaving the field
(A) 2, 1, 3, 4
(B) 1, 2, 3, 4
(C) 2, 3, 1, 4
(D) 1, 3, 2, 4

26. Which of the following is considered a negative or highly discouraged tactic during ethnographic fieldwork?
(A) Using deception as the primary means of gathering all data.
(B) Keeping a daily field diary.
(C) Cross-checking information with multiple informants.
(D) Mapping the physical layout of the village.

27. Consider the following types of notes a researcher might take in the field:
1. Jottings (scratch notes)
2. Methodological notes
3. Theoretical notes
4. Personal diary (emotional reflections)
5. Statistical regression outputs
Which of the above accurately represent standard qualitative field notes?
(A) 1, 2, 3, and 5
(B) 1, 2, 3, and 4
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

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28. A researcher encounters hostility from a sub-group within the community because the gatekeeper who introduced the researcher belongs to a rival sub-group. What is the most competent way to handle this?
(A) Ignore the hostile sub-group and only study the friendly ones.
(B) Transparently communicate research neutrality and slowly build independent rapport with the hostile sub-group.
(C) Threaten the hostile sub-group with legal action.
(D) Immediately abandon the field site and select a new one.

29. During the first month of fieldwork in a remote village, a researcher experiences intense anxiety, homesickness, and a sense of alienation. This case is a classic example of:
(A) Going native
(B) Data saturation
(C) Culture shock
(D) Reflexivity

30. What is the most likely cause-effect relationship of a researcher failing to build adequate rapport in the field?

in a sensitive setting.
(D) Gathering standardized data from a large population for trends.

79. Consider the following elements of questionnaire design in the survey method:
1. Using clear and unambiguous language.
2. Avoiding leading or biased questions.
3. Including double-barreled questions to save space.
4. Ensuring logical sequencing of questions.

Which of the above reflect best practices in questionnaire design?
(A) 1, 2, and 3
(B) 1, 2, and 4
(C) 2, 3, and 4
(D) 1, 3, and 4

80. Which psychometric scale, commonly used in surveys, asks respondents to specify their level of agreement or disagreement on a symmetric agree-disagree scale?
(A) Guttman scale
(B) Likert scale
(C) Thurstone scale
(D) Nominal scale

81. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Achieving a high response rate is crucial for the validity of a survey.
Reason (R): A low response rate increases the risk of non-response bias, where the respondents may not accurately represent the broader population.
(A) Both (A) and (R) are true and (R) is the correct explanation of (A).
(B) Both (A) and (R) are true but (R) is not the correct explanation of (A).
(C) (A) is true but (R) is false.
(D) (A) is false but (R) is true.

82. Identify the incorrect statement regarding open-ended and closed-ended questions in surveys.
(A) Closed-ended questions are generally harder and more time-consuming to statistically analyze than open-ended questions.
(B) Closed-ended questions provide pre-defined options (e.g., multiple choice).
(C) Open-ended questions allow respondents to answer in their own words.
(D) Surveys often use a mix of both types to gather both quantitative and qualitative data.

83. Match the sampling techniques used in surveys in List I with their definitions in List II.
List I: (Sampling Techniques)
P. Simple Random Sampling
Q. Stratified Sampling
R. Snowball Sampling
S. Convenience Sampling
List II: (Definitions)
1. Selecting participants based purely on availability and ease of access.
2. Dividing the population into subgroups and randomly sampling from each.
3. Every member of the population has an equal chance of being selected.
4. Current participants recruit future participants from among their acquaintances.

(A) P-3, Q-2, R-4, S-1
(B) P-2, Q-3, R-1, S-4
(C) P-3, Q-4, R-2, S-1
(D) P-1, Q-2, R-4, S-3

84. Identify the incorrect pair regarding common biases in the survey method.
(A) Social Desirability Bias - Respondents answering in a way that makes them look good.
(B) Recall Bias - Inaccuracies in remembering past events by the respondent.
(C) Interviewer Bias - The interviewer's tone or presence influencing the respondent's answers.
(D) Confirmation Bias - When respondents randomly select answers without reading the questions.

85. What is the likely cause-effect relationship of using "double-barreled" questions in a survey?
(A) Cause: Double-barreled question → Effect: Extremely accurate and nuanced data regarding the research topic.
(B) Cause: Double-barreled question → Effect: Higher response rates due to the efficiency of the question format.
(C) Cause: Double-barreled question → Effect: Confusion and invalid data due to multiple

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R. Conclusion Drawing
S. Dissemination
List II: (Activities)
1. Publishing reports and presenting at conferences
2. Condensing and summarizing raw field notes
3. Organizing data into matrices or charts
4. Interpreting findings and establishing meaning
(A) P-2, Q-3, R-4, S-1
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-4, R-3, S-1

39. Identify the correct pair of qualitative analysis software often used in post-fieldwork.
(A) SPSS - Primarily used for coding ethnographic text
(B) AutoCAD - Used for statistical regression of survey data
(C) Photoshop - Used for transcribing audio interviews
(D) NVivo - Used for qualitative data analysis and coding text/audio

40. Arrange the following post-fieldwork operations in chronological order:
1. Transcribing interviews
2. Coding the data
3. Identifying major themes
4. Writing the final ethnographic report
(A) 2, 1, 3, 4
(B) 1, 2, 3, 4
(C) 1, 3, 2, 4
(D) 3, 1, 2, 4

41. Which of the following activities is an exception and NOT categorized as a post-fieldwork operation?
(A) Archiving original field diaries
(B) Writing the doctoral dissertation
(C) Formulating the initial research hypothesis
(D) Presenting findings at an academic seminar

42. Consider the following components of a research project:
1. Introduction and Research Question
2. Extensive Literature Review
3. Proposed Methodology
4. Final Data Analysis and Conclusion
5. Expected Budget and Timeline
Which combination correctly represents the essential components of a post-fieldwork academic report?
(A) 1, 2, 3, and 4
(B) 1, 2, 3, and 5
(C) 1, 2, 3, and 4
(D) 1, 3, 4, and 5

43. A researcher discovers that interview data strongly contradicts their direct observational data. What is the most competent post-fieldwork approach to this issue?
(A) Delete the interview data to maintain a clean narrative.
(B) Modify the observational notes to match the interviews.
(C) Abandon the research entirely as the data is flawed.
(D) Use triangulation to explore why the discrepancy exists, treating the contradiction as a valuable finding.

44. During the post-fieldwork writing phase, a researcher realizes that revealing a specific village's location will expose an indigenous group to illegal poaching. What is the correct ethical application in this case?
(A) Publish the exact coordinates to promote transparency.
(B) Anonymize the village name and alter non-essential geographical markers to protect the group.
(C) Sell the location data to a private conservation group.
(D) Stop writing the ethnography and destroy all field notes.

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45. A researcher uses interviews, participant observation, and archival documents to understand a local festival. In post-fieldwork analysis, this application of multiple methods to study a single phenomenon is known as:
(A) Plagiarism
(B) Double-blind testing
(C) Triangulation
(D) Stratification

46. In contemporary anthropology, how is the notion of 'the field' most accurately defined?
(A) Strictly a bounded, remote geographical

village in a rural area.
(B) Any physical space where social interactions of the group occur.
(C) Only spaces where indigenous or marginalized populations reside.
(D) Any space, physical or virtual, where social and cultural practices occur.

47. Given below are two statements regarding the notion of 'the field':
Statement I: The traditional view of the field was highly localized and geographically bounded.
Statement II: Modern anthropologists frequently engage in multi-sited fieldwork to track transnational processes.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

48. Which concept is most appropriate for a researcher conducting ethnographic study within an online gaming community?
(A) Closed-system field
(B) Virtual field or Digital ethnography
(C) Tangible cultural field
(D) Biometric field

49. Consider the following characteristics regarding the notion of 'data' in fieldwork:
1. Data is completely objective and exists independently of the researcher.
2. Data is co-constructed through interactions between researcher and participants.
3. Field notes, audio recordings, and artifacts are forms of data.
4. Qualitative data often includes subjective meanings and interpretations.

Which of the above correctly reflects contemporary ethnographic views on data?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 4

50. Which anthropologist is most prominently associated with the methodological shift toward "multi-sited ethnography" to study global phenomena?
(A) George Marcus
(B) Bronisław Malinowski
(C) Franz Boas
(D) Claude Lévi-Strauss

51. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): The concept of a strictly bounded, isolated 'field' is largely considered obsolete in modern ethnography.
Reason (R): Globalization, migration, and digital communication have made cultures highly interconnected and fluid.
(A) Both (A) and (R) are true and (R) is the correct explanation of (A).
(B) Both (A) and (R) are true but (R) is not the correct explanation of (A).
(C) (A) is true but (R) is false.
(D) (A) is false but (R) is true.

52. Identify the incorrect statement distinguishing quantitative and qualitative data.
(A) Quantitative data deals with numbers and statistics.
(B) Qualitative data deals with meanings, words, and narratives.
(C) A mixed-methods approach utilizes both quantitative and qualitative data.
(D) Qualitative data is always considered superior to quantitative data in hard sciences like physics.

53. Match the data concepts in List I with their descriptions in List II.
List I: (Concepts)
P. Primary Data
Q. Secondary Data
R. Emic Data
S. Etic Data
List II: (Descriptions)
1. Data collected by someone else previously
2. Data reflecting the researcher's analytical categories
3. First-hand data collected directly by the researcher
4. Data reflecting the insider's cultural categories
(A) P-3, Q-1, R-4, S-2
(B) P-1, Q-3, R-2, S-4
(C) P-3, Q-1, R-2, S-4

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(D) P-4, Q-2, R-1, S-3

54. Identify the incorrect pair regarding types of 'fields'.
(A) Institutional Field - A hospital or corporate office
(B) Virtual Field - A remote island without internet access
(C) Transnational Field - Migrant networks across borders
(D) Urban Field - A metropolitan slum or city neighborhood

55. Arrange the following paradigms of 'the field' in general historical chronological order of their dominance in anthropology:
1. Multi-sited and global ethnography
2. Armchair anthropology (reliance on traveler reports)
3. Single-site, bounded village ethnography (Malinowskian)
4. Digital/Virtual ethnography
(A) 2, 3, 1, 4
(B) 3, 2, 4, 1
(C) 2, 1, 3, 4
(D) 1, 2, 3, 4

56. Which of the following is NOT an example of primary data in ethnographic fieldwork?
(A) A published census report from 1990.
(B) Transcripts of interviews conducted by the researcher.
(C) Photographs taken by the researcher during a festival.
(D) The researcher's personal field diary.

57. Consider the following aspects of digital data in modern fieldwork:
1. Social media posts
2. Email correspondence with informants
3. Server log files showing user interactions
4. Online forum discussions
5. Carbon-dating results of ancient pottery
Which of the above represent forms of digital/virtual field data?
(A) 1, 2, 3, and 5
(B) 1, 2, 3, and 4
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

58. A researcher studying taxi drivers in New York City decides to ride with them, visit their dispatch centers, and interview their families in their home countries. This demonstrates competency in designing what type of field?
(A) A multi-sited field
(B) A closed-system field
(C) An armchair study
(D) A strictly quantitative field

59. Consider a case where a researcher is studying a group of hacktivists. The group exists entirely online, communicating via encrypted chats. The researcher joins these chats to observe. What kind of field and data is being navigated?
(A) Tangible field, biometric data
(B) Archival field, secondary quantitative data
(C) Agricultural field, environmental data
(D) Virtual field, qualitative digital data

60. What is the primary cause-effect relationship of globalization on the notion of the field site?
(A) Cause: Globalization → Effect: Field sites have become more isolated and pristine.
(B) Cause: Globalization → Effect: Researchers must often track cultural flows across multiple geographic locations.
(C) Cause: Globalization → Effect: The concept of the field has been entirely abandoned.
(D) Cause: Globalization → Effect: All fieldwork is now conducted purely via surveys.

61. What is the definition of "Thick Description" in anthropology?
(A) A description that only records the physical movements of a behavior.
(B) A long, verbose report primarily filled with complex statistical tables.
(C) A contextual account including meaning and significance.
(D) A superficial summary of an event without any interpretive element.

62. Given below are two statements regarding Thick and Thin Data:
Statement I: Thin data describes the raw, factual occurrence of a behavior without interpreting its meaning.
Statement II: Thick description requires understanding the symbolic web of meanings in which the behavior is suspended.

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Which of the above statements is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

63. Identify the correct statement regarding "Thin Data".
(A) Thin data refers to surface-level, contextual-free facts, such as a simple count of events.
(B) Thin data provides deep cultural insights into why a ritual is performed.
(C) Thin data is useless and completely rejected by all sociologists.
(D) Thin data is synonymous with postmodern ethnography.

64. Consider the following elements of a research account:
1. Physical action or behavior
2. Cultural context of the action
3. The intention and meaning behind the action
4. A complete lack of interpretation

Which of the above elements constitute "Thick Description"?
(A) 1, 2, and 3
(B) 2, 3, and 4
(C) 1, 3, and 4
(D) 1, 2, and 4

65. Which philosopher originally coined the distinction between a "twitch" and a "wink," which was later popularized in anthropology to explain thick description?
(A) Clifford Geertz
(B) Gilbert Ryle
(C) Max Weber
(D) Karl Marx

66. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Clifford Geertz argued that ethnography is fundamentally about producing thick descriptions.
Reason (R): Human behavior is entangled in webs of significance, and ethnographers must interpret these symbolic meanings rather than just record physical acts.
(A) Both (A) and (R) are true and (R) is the correct explanation of (A).
(B) Both (A) and (R) are true but (R) is not the correct explanation of (A).
(C) (A) is true but (R) is false.
(D) (A) is false but (R) is true.

67. Identify the incorrect statement comparing thick and thin data.
(A) A wink as a conspiratorial signal is thick data; a wink as an involuntary eye twitch is thin data.
(B) Thick description turns a mere physical event into a culturally meaningful text.
(C) Thin data is highly interpretive and focuses on symbolic meaning.
(D) Surveys often generate thin data, while participant observation generates thick data.

68. Match the concepts in List I with their defining characteristics in List II.
List I: (Concepts)
P. Thin Description
Q. Thick Description
R. Webs of Significance
S. Interpretive Anthropology
List II: (Characteristics)
1. Culture as interconnected symbolic meanings
2. Recording an action without its cultural meaning
3. The approach focusing on deciphering meanings rather than discovering laws
4. Explaining an action within its specific cultural context
(A) P-2, Q-4, R-1, S-3
(B) P-1, Q-2, R-3, S-4
(C) P-4, Q-3, R-2, S-1
(D) P-2, Q-1, R-4, S-3

69. Identify the correct pair related to the concept of Thick Description.
(A) Gilbert Ryle - The concept of "Going Native"
(B) Bronisław Malinowski - Postmodern Ethnography
(C) Clifford Geertz - "The Interpretation of Cultures"
(D) E.E. Evans-Pritchard - Multi-sited ethnography

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70. What is the most appropriate cause-effect relationship associated with relying solely on thin data in cultural anthropology?
(A) Cause: Sole reliance on thin data → Effect: Profound understanding of symbolic rituals.
(B) Cause: Sole reliance on thin data → Effect: Misinterpretation of the underlying cultural meaning.
(C) Cause: Sole reliance on thin data → Effect: Over-complication of ethnographic reports.
(D) Cause: Sole reliance on thin data → Effect: Perfect realization of Geertzian ethnography.

71. Which of the following is NOT a feature of thick data?
(A) Contextualization
(B) Interpretative depth
(C) Focus on symbols and meaning
(D) Devoid of intentionality

72. Consider the following benefits of collecting thick data in fieldwork:
1. Uncovering hidden social rules.
2. Understanding emotional and psychological contexts.
3. Producing easily quantifiable mass statistics.
4. Grasping the nuance of local language and metaphor.
5. Providing rich, narrative ethnographic accounts.

Which of the above highlight the true benefits of thick data?
(A) 1, 2, 4, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 3, and 5

73. A researcher observes a group of men exchanging sheep in a village. Recording this simply as an economic transaction is thin description. To demonstrate competency in thick description, what must the researcher do?
(A) Count the exact number of sheep exchanged over a single fiscal year.
(B) Weigh the sheep to determine their precise local market value.
(C) Investigate symbolic meanings like alliances or religious sacrifice.
(D) Photograph the sheep for archival and historical documentation purposes.

74. Consider a case where an ethnographer watches a boy rapidly closing one eye. The ethnographer documents it as a deliberate, culturally understood signal of a secret joke between friends, rather than a physical reflex. This documentation is an example of:
(A) Thick description
(B) Quantitative analysis
(C) Thin description
(D) Etic categorization

75. Applying the framework of symbolic interpretation, if a researcher writes "The community members struck their chests with their right hands during the ceremony," they are providing:
(A) A thick description
(B) A phenomenological reduction
(C) A polyphonic discourse
(D) A thin description

76. What is the definition of a 'Survey Method' in social science research?
(A) A qualitative method involving deep immersion in a single community for years.
(B) A systematic method of gathering data from a sample using standardized tools.
(C) The excavation of material remains to understand past societies.
(D) A laboratory experiment testing chemical reactions.

77. Given below are two statements regarding surveys:
Statement I: A sample survey collects data from a representative subset of a population.
Statement II: A census collects data from every single member of a population.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

78. What is the most appropriate scenario for using a survey method?
(A) Understanding the deeply hidden symbolic meaning of a rare ritual.
(B) Studying the historical evolution of a language over several centuries.
(C) Conducting covert participant observation

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(B) Claim tourist status and collect data informally.
(C) Fabricate the necessary permits using digital software.
(D) Halt research activities and formally apply for the required permits through proper channels.

15. A researcher applies the concept of a "pilot study" during pre-fieldwork. What is the primary application of this concept?
(A) To pre-test instruments like questionnaires on a small sample to identify flaws.
(B) To publish a small book before the main ethnography.
(C) To navigate the geographical terrain of the field using aviation tools.
(D) To bypass the ethical review process by keeping the study small.

16. How is 'fieldwork' formally defined in the context of anthropological research?
(A) The statistical modeling of census data in a laboratory setting.
(B) The immersion of the researcher into the natural setting of the subjects to collect primary data.
(C) The archival study of historical documents in a library.
(D) The administrative processing of research grants.

17. Given below are two statements regarding perspectives in fieldwork:
Statement I: The 'emic' perspective refers to the insider's view or how the local community perceives their own culture.
Statement II: The 'etic' perspective refers to the outsider's or researcher's analytical view.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

18. What is the most appropriate primary purpose of conducting fieldwork in qualitative research?
(A) To gather deep, contextual understanding of human behavior.
(B) To strictly prove a mathematical theorem using deductive logic.
(C) To avoid conducting a literature review by relying on primary data.
(D) To digitize ancient manuscripts for archival and preservation.

19. Consider the following strategies for rapport building during fieldwork:
1. Learning and speaking the local language.
2. Participating in daily community activities.
3. Imposing the researcher's cultural values on the community.
4. Respecting local customs and traditions.
Which combination of strategies is appropriate for successful fieldwork?
(A) 1, 2, and 3
(B) 1, 3, and 4
(C) 1, 2, and 4
(D) 2, 3, and 4

20. In fieldwork terminology, what do we call an individual who possesses deep knowledge of the community and frequently assists the researcher?
(A) Gatekeeper
(B) Archival clerk
(C) Principal investigator
(D) Key informant

21. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Prolonged engagement in the field is highly recommended in ethnographic research.
Reason (R): It helps in building trust, overcoming the Hawthorne effect, and obtaining rich, reliable data.
(A) Both (A) and (R) are true and (R) is the correct explanation of (A).
(B) Both (A) and (R) are true but (R) is not the correct explanation of (A).
(C) (A) is true but (R) is false.
(D) (A) is false but (R) is true.

22. Identify the incorrect statement regarding "gatekeepers" in fieldwork.
(A) Gatekeepers are individuals who control access to a community or organization.
(B) Building a good relationship with gatekeepers is crucial for entering the field.
(C) Gatekeepers are always formal government

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unrelated parts.
(D) Cause: Double-barreled question → Effect: Elimination of social desirability bias in the respondent's answers.

86. Which of the following is an exception and is NOT considered a probability (random) sampling method?
(A) Cluster sampling
(B) Purposive sampling
(C) Systematic sampling
(D) Simple random sampling

87. Consider the following steps in conducting a survey:
1. Defining the research objectives.
2. Determining the target population and sampling frame.
3. Designing and piloting the questionnaire.
4. Administering the survey.
5. Deleting outliers to ensure the data perfectly matches the hypothesis.

Which of the above represent the ethical and correct steps in survey methodology?
(A) 1, 2, 3, and 5
(B) 1, 2, 3, and 4
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

88. A researcher notices a very low response rate in a mail-in survey. Which of the following shows competency in attempting to reduce non-response bias?
(A) Sending follow-up reminders and offering small incentives to non-respondents.
(B) Fabricating the missing responses based on averages.
(C) Changing the research hypothesis.
(D) Publishing the study claiming a 100% response rate.

89. Consider a case where a researcher is administering a household survey on sensitive health issues in a conservative community. They find that respondents are reluctant to give truthful answers when interviewed face-to-face. What is the most appropriate survey adjustment?
(A) Force them to answer under threat of reporting to authorities.
(B) Use open-ended focus groups instead.
(C) Switch to an anonymous, self-administered questionnaire.
(D) Ask the village head to answer on behalf of everyone.

90. A researcher wants to survey a university where 70% of students are undergraduates and 30% are postgraduates. To ensure the sample perfectly reflects this ratio, they apply the concept of:
(A) Quota or Stratified sampling
(B) Snowball sampling
(C) Convenience sampling
(D) Purposive sampling

91. What is the formal definition of 'Participant Observation'?
(A) Watching a community remotely via hidden cameras and microphones.
(B) Distributing a massive number of standardized surveys to participants.
(C) Analyzing historical documents written by previous cultural observers.
(D) Immersion in group life while observing their daily practices.

92. Given below are two statements regarding observation types:
Statement I: In overt observation, the researcher's identity and purpose are known to the group being studied.
Statement II: In covert observation, the researcher conceals their identity and purpose from the group.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

93. Identify the correct statement regarding non-participant observation.
(A) The researcher actively engages in all rituals and daily chores.
(B) It provides the deepest level of subjective "insider" understanding.
(C) The researcher observes from a distance without interacting or participating in the group's activities.
(D) It is synonymous with the "Complete Participant" role.

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(C) Emile Durkheim
(D) Robert K. Merton

156. Consider a case where during a focus group on community health, one highly vocal participant constantly interrupts others and forces their opinion on the group. What is the most competent action for the moderator?
(A) Cancel the focus group immediately.
(B) Politely but firmly intervene, validate the vocal participant's point, and explicitly invite quieter members to share their views.
(C) Throw the vocal participant out of the room.
(D) Let the vocal participant take over and record only their answers.

157. Identify the incorrect statement regarding confidentiality in focus groups.
(A) The researcher can guarantee that they will keep the data confidential in their publications.
(B) Maintaining confidentiality is more complex in focus groups than in one-on-one interviews.
(C) The researcher can absolutely guarantee that other participants in the group will not share what was discussed.
(D) Moderators should establish ground rules requesting participants to respect each other's privacy.

158. A researcher demonstrates competency in formulating a focus group discussion guide by:
(A) Writing 50 highly specific, closed-ended questions.
(B) Providing the participants with the "correct" answers before the session starts.
(C) Creating questions that require highly technical, academic jargon to answer.
(D) Using broad, open-ended questions that move from general concepts to specific topics.

159. Identify the correct pair related to the Focus Group Method.
(A) Homogeneity - Selecting participants with similar backgrounds to encourage comfortable discussion.
(B) Groupthink - The desired outcome of a highly successful focus group.
(C) Moderator - The person taking silent notes in the corner.
(D) Scribe/Note-taker - The person actively leading the discussion.

160. What is the cause-effect relationship of "Groupthink" in a focus group?
(A) Cause: Groupthink → Effect: Participants critically analyze all options and provide diverse, independent opinions.
(B) Cause: Groupthink → Effect: The desire for harmony leads participants to suppress dissenting opinions, resulting in a false consensus.
(C) Cause: Groupthink → Effect: The moderator is forced to end the session early.
(D) Cause: Groupthink → Effect: Perfect triangulation of data.

161. Which of the following topics is an exception and generally LEAST suitable for a focus group method?
(A) Gathering initial reactions to a new community policy.
(B) Collecting deeply personal accounts of severe individual trauma or illegal behavior.
(C) Exploring collective cultural attitudes toward marriage.
(D) Brainstorming solutions for local neighborhood disputes.

162. What is the most appropriate sampling strategy for selecting focus group participants?
(A) Purposive sampling to select individuals who have specific experience or knowledge regarding the research topic.
(B) Simple random sampling of the entire country.
(C) Convenience sampling of just the researcher's immediate family.
(D) Stratified random sampling for absolute statistical representativeness.

163. Identify the incorrect pair regarding skills required for a focus group moderator.
(A) Active Listening - Absorbing what is said and probing for deeper meaning.
(B) Flexibility - Adapting the guide based on the flow of the conversation.
(C) Dominance - Using authority to silence differing opinions.
(D) Empathy - Making participants feel

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(B) It is time-consuming and expensive.
(C) It provides access to "backstage" behavior and tacit knowledge that surveys miss.
(D) It is very difficult to replicate.

102. Consider the following techniques for managing field notes during observation:
1. Writing jottings secretly or discreetly during events.
2. Expanding jottings into full notes immediately after observation.
3. Keeping a strict separation between descriptive notes and analytical memos.
4. Waiting several weeks before writing down observations to let memories settle.
5. Backing up field notes regularly.

Which of the above represent best practices in field note management?
(A) 1, 2, 3, and 5
(B) 1, 3, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 2, 4, and 5

103. An ethnographer realizes they are becoming deeply emotionally invested in a local political dispute, siding heavily with one faction. To demonstrate research competency and maintain validity, what should they do?
(A) Become the leader of that faction.
(B) Delete all notes regarding the opposing faction.
(C) Convert to covert observation.
(D) Use reflexivity to analyze how their bias is affecting their notes and attempt to step back and document all sides objectively.

104. Consider a case where a researcher is invited to observe a sacred healing ritual. They are told they may watch but must not participate, speak, or take out their notebook during the ceremony. The researcher complies. What role are they playing during this event?
(A) Complete Observer / Non-participant
(B) Complete Participant
(C) Covert Participant
(D) Survey Administrator

105. A researcher applies the "Complete Participant" role by taking a job as a factory worker to study labor conditions without telling anyone they are a researcher. What major ethical issue does this application raise?
(A) Lack of statistical validity
(B) Mismanagement of research funds
(C) Lack of informed consent and use of deception
(D) Plagiarism

106. What is the most accurate definition of 'Ethnography'?
(A) A descriptive account of a culture based on prolonged fieldwork.
(B) The statistical analysis of census records and demographic data.
(C) The comparative study of multiple cultures for universal laws.
(D) The study of ancient human fossil remains in an archaeological site.

107. Given below are two statements regarding ethnographic approaches:
Statement I: Ethnography traditionally employs a holistic approach, assuming various aspects of culture (economy, religion, kinship) are interconnected.
Statement II: Ethnography relies exclusively on experimental laboratory designs.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

108. What is the most appropriate central goal of the ethnographic method?
(A) To prove the biological superiority of one race over another.
(B) To grasp the native's point of view and his relation to life.
(C) To strictly collect quantitative economic data.
(D) To colonize and govern indigenous populations.

109. Consider the following core principles of classical ethnographic fieldwork:
1. Prolonged engagement in the community.
2. Fluency or basic competence in the local language.
3. Use of participant observation.
4. Reliance solely on secondary historical

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140. Which philosopher and literary critic's concepts of "dialogism" and "heteroglossia" deeply influenced dialogical and postmodern anthropology?
(A) Michel Foucault
(B) Mikhail Bakhtin
(C) Jacques Derrida
(D) Pierre Bourdieu

141. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Discourse analysis often reveals hidden power dynamics within a society.
Reason (R): Because dominant groups often control discourse, shaping what is considered "truth" or "common sense" in a culture.
(A) Both (A) and (R) are true and (R) is the correct explanation of (A).
(B) Both (A) and (R) are true but (R) is not the correct explanation of (A).
(C) (A) is true but (R) is false.
(D) (A) is false but (R) is true.

142. Identify the incorrect statement regarding the dialogical method.
(A) It treats ethnographic knowledge as a collaborative production.
(B) It involves presenting long, verbatim exchanges between ethnographer and informant.
(C) It acknowledges that meanings emerge from the interaction itself.
(D) Dialogue used merely to extract data for the author's summary.

143. Match the concepts related to discourse and dialogue in List I with their descriptions in List II.
List I: (Concepts)
P. Heteroglossia
Q. Hegemonic Discourse
R. Co-authorship
S. Textualization
List II: (Descriptions)
1. The presence of multiple voices or viewpoints within a text/culture
2. The dominant narrative that maintains the power of ruling groups
3. Informants being credited as joint creators of the ethnography
4. The process of turning spoken, lived events into written documents
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-3, R-2, S-4

144. Identify the incorrect pair regarding theorists and their methodologies.
(A) Michel Foucault - Discourse and Power
(B) August Comte - Postmodern Dialogical Ethnography
(C) Mikhail Bakhtin - Dialogism and Polyphony
(D) Norman Fairclough - Critical Discourse Analysis

145. What is the cause-effect relationship of analyzing "Hegemonic Discourse" in a marginalized community?
(A) Cause: Analyzing hegemonic discourse → Effect: The community suddenly gains immense wealth.
(B) Cause: Analyzing hegemonic discourse → Effect: The researcher discovers how dominant societal narratives justify the marginalization of that community.
(C) Cause: Analyzing hegemonic discourse → Effect: The researcher abandons qualitative research for statistics.
(D) Cause: Analyzing hegemonic discourse → Effect: Elimination of all language barriers.

146. Which of the following is NOT a primary focus of Critical Discourse Analysis (CDA)?
(A) Analyzing purely phonetic sound waves without concern for meaning.
(B) Uncovering ideological assumptions hidden in texts.
(C) Revealing how language sustains social inequalities.
(D) Examining the relationship between discourse and social structures.

147. Consider the following steps a researcher might take using a dialogical approach:
1. Recording extensive conversations with a key informant.
2. Transcribing the conversations verbatim.
3. Editing the transcript to remove the informant's dissenting opinions.
4. Sharing the transcript with the informant

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(historically common).

Which of the above represent standard elements of ethnographic texts?

(A) 1, 2, 3, and 5
(B) 1, 2, 3, and 4
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

118. A researcher is studying a local community's agricultural rituals. They want to maintain a balance between participation and observation. Which action demonstrates this competency best?

(A) Doing all the physical farming work while forgetting to take notes.
(B) Assisting with planting while systematically asking questions and jotting down field notes during breaks.
(C) Standing far away with binoculars and refusing to speak to the farmers.
(D) Hiring locals to write the ethnography for them.

119. Consider a case where a sociologist conducts an ethnographic study of a modern urban hospital, focusing on the interactions between nurses and patients. They spend a year shadowing nurses. This is an example of:

(A) Autoethnography
(B) Armchair anthropology
(C) Archaeological excavation
(D) Institutional ethnography

120. A researcher writes a chapter explaining illness entirely using the spiritual terminology and beliefs of the local healers, prioritizing their worldview over Western biomedical explanations. This application emphasizes the:

(A) Emic perspective
(B) Etic perspective
(C) Quantitative paradigm
(D) Post-positivist paradigm

121. What defines 'Postmodern Ethnographic Method'?

(A) A return to classical, purely objective scientific descriptions of culture.
(B) The use of advanced computer software to quantify cultural traits.
(C) A critical approach that questions authorial authority, objectivity, and emphasizes reflexivity.
(D) An approach that studies only cultures existing after the year 2000.

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122. Given below are two statements regarding postmodern critiques in anthropology:

Statement I: The "Crisis of Representation" refers to the doubt that a researcher can objectively and accurately write about another culture without bias.

Statement II: Postmodern ethnography claims that standard ethnographies are literary texts heavily influenced by the power dynamics of colonialism.

Which of the above statements is/are correct?

(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

123. Identify the correct statement regarding "Polyphony" in postmodern ethnography.

(A) It refers to the sole, authoritative voice of the researcher in the text.
(B) Musical recording of indigenous songs for archival preservation.
(C) Statistical technique used to measure cultural consensus and trends.
(D) Inclusion of multiple, contrasting perspectives of the informants.

124. Consider the following characteristics associated with postmodern ethnography:

1. Deconstruction of the "omniscient narrator" (objective author).
2. Focus on reflexivity and the researcher's subjective experience.
3. Emphasis on experimental forms of writing (dialogue, poetry).
4. Strict adherence to biological determinism.

Which of the above fits the postmodern approach?

(A) 1, 2, and 4
(B) 1, 2, and 3
(C) 2, 3, and 4
(D) 1, 3, and 4

125. Which scholars edited the 1986 seminal work "Writing Culture: The Poetics and Politics of Ethnography," which catalyzed the postmodern turn in anthropology?

(A) Bronisław Malinowski and A.R. Radcliffe-Brown
(B) Clifford Geertz and Victor Turner
(C) James Clifford and George E. Marcus
(D) Ruth Benedict and Margaret Mead

126. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): Postmodern ethnographers often use dialogical formats (presenting transcripts of conversations) in their texts.
Reason (R): This format decentralizes the anthropologist's authority and allows the subjects to "speak for themselves."
(A) Both (A) and (R) are true and (R) is the correct explanation of (A).
(B) Both (A) and (R) are true but (R) is not the correct explanation of (A).
(C) (A) is true but (R) is false.
(D) (A) is false but (R) is true.

127. Identify the incorrect statement concerning postmodern ethnography's view on reality.
(A) It asserts that scientific, positivist methods are the only valid way to discover the absolute truth of a culture.
(B) It questions the existence of a single, objective social reality that can be definitively captured.
(C) It suggests that ethnographic "truths" are inherently partial, subjective, and constructed.
(D) It highlights how power relations shape the production of ethnographic knowledge.

128. Match the postmodern/critical concepts in List I with their descriptions in List II.
List I: (Concepts)
P. Reflexivity
Q. Autoethnography
R. Crisis of Representation
S. Deconstruction
List II: (Descriptions)
1. The researcher explicitly analyzing their own role in shaping the research
2. Blending personal biography with cultural analysis
3. Doubt regarding the ethnographer's ability to accurately depict others
4. Analyzing texts to reveal hidden biases and power structures
(A) P-1, Q-2, R-3, S-4
(B) P-2, Q-1, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-1, Q-3, R-2, S-4

129. Identify the correct pair related to postmodern critiques.
(A) Experimental Ethnography - Returning to strict, sterile, objective reporting.
(B) Dialogical Ethnography - Presenting research as an ongoing conversation between researcher and subject.
(C) Omniscient Narrator - The preferred writing style of postmodernists.
(D) Positivism - The philosophical foundation of postmodernism.

130. What was a major cause-effect relationship of the postmodern critique (the "literary turn") in anthropology during the 1980s?
(A) A shift from realist, objective ethnographic writing to more reflexive, experimental, and self-critical forms of writing.
(B) Abandonment of all fieldwork.
(C) Universal return to armchair anthropology.
(D) The banning of cultural studies.

131. Which of the following is an exception and NOT a critique raised by postmodern ethnography against classical ethnography?
(A) Classical ethnography masks the power imbalance between the colonizing researcher and the colonized subject.
(B) Classical ethnography treats cultures as static, timeless entities (the "ethnographic present").
(C) Classical ethnography fails to collect adequate demographic statistics.
(D) Classical ethnography falsely assumes the researcher is an invisible, objective observer.

132. Consider the following experimental writing strategies used in postmodern ethnography:
1. Co-authorship with informants.
2. Incorporating raw field notes and diaries into the final text.
3. Using theatrical scripts or poetry to convey cultural meaning.
4. Employing the standard passive voice to feign scientific objectivity.

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5. Highlighting ambiguities and contradictions in the data.

Which of the above strategies is/are characteristic of postmodern ethnography?

(A) 1, 2, 3, and 5
(B) 1, 2, 4, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

133. An ethnographer demonstrates postmodern competency by dealing with conflicting accounts from two informants about a historical event. How do they handle it?

(A) They choose the account that best fits their hypothesis and ignore the other.
(B) They conclude that both informants are lying and discard the data.
(C) They present both accounts in the text, acknowledging that social reality is multifaceted and contested.
(D) They use a statistical average of the two accounts.

134. Consider a case where a researcher studies the culture of competitive swimming. Since the researcher was a competitive swimmer themselves, they use their own diaries, emotions, and memories intertwined with interviews from other swimmers to analyze the culture. This specific method is known as:

(A) Ethnohistory
(B) Autoethnography
(C) Netnography
(D) Salvage ethnography

135. A researcher applies the concept of the "reflexive turn" in their ethnography by dedicating a chapter to explaining how their identity as a wealthy foreigner caused the community to treat them with suspicion, thereby altering the data they received. This application serves to:

(A) Invalidate the entire research project.
(B) Boast about the researcher's wealth.
(C) Prove that objective truth was successfully obtained.
(D) Transparently situate the knowledge produced and reveal its constructed nature.

136. What is the fundamental premise of 'Dialogical Anthropology'?

(A) Ethnography should be represented as an active dialogue or conversation between the researcher and the informants.
(B) Culture is a monologue dictated by the village chief.
(C) Researchers should only use digital dialogs (emails) for data collection.
(D) Informants should be entirely excluded from the final text.

137. Given below are two statements regarding discourse methods:

Statement I: Discourse analysis involves studying language in use, exploring how meaning is created through social interaction.

Statement II: Critical Discourse Analysis (CDA) specifically looks at how power, dominance, and inequality are enacted and reproduced through language.

Which of the above statements is/are correct?

(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

138. What is the most appropriate goal of using a dialogical method in ethnographic writing?

(A) To break down the traditional hierarchy between the "knowing researcher" and the "passive subject" by sharing authority.
(B) To silence the voice of the informant.
(C) To strictly analyze the grammatical structure of sentences.
(D) To increase the word count of the dissertation.

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139. Consider the following features of discourse analysis:

1. Examining the context in which language is used.
2. Analyzing how social identities are constructed through speech.
3. Ignoring the power dynamics embedded in communication.
4. Looking at both spoken and written texts as social practice.

Which of the above accurately reflect discourse analysis?

(A) 1, 2, and 4
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 3

texts.

Which of the above correctly reflect classical ethnographic principles?

(A) 1, 2, and 3
(B) 1, 3, and 4
(C) 2, 3, and 4
(D) 1, 2, and 4

110. Which anthropologist is famously referred to as the "Father of modern ethnography" for his work "Argonauts of the Western Pacific"?

(A) E.B. Tylor
(B) Lewis Henry Morgan
(C) Claude Lévi-Strauss
(D) Bronisław Malinowski

111. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).

Assertion (A): Reflexivity is a crucial component of modern ethnographic writing.

Reason (R): It requires the researcher to explicitly acknowledge how their own background, gender, and presence influenced the data collection and interpretation.

(A) Both (A) and (R) are true and (R) is the correct explanation of (A).
(B) Both (A) and (R) are true but (R) is not the correct explanation of (A).
(C) (A) is true but (R) is false.
(D) (A) is false but (R) is true.

112. Identify the incorrect statement regarding ethnography and ethnology.

(A) Ethnography is the specific, descriptive study of one culture.
(B) Ethnography and ethnology are exact synonyms and can be used interchangeably.
(C) Ethnology is the comparative study of two or more cultures.
(D) Ethnography provides the raw data upon which ethnology builds theoretical generalizations.

113. Match the classic ethnographies in List I with their authors in List II.

List I: (Ethnographies)
P. The Nuer
Q. Coming of Age in Samoa
R. Argonauts of the Western Pacific
S. The Interpretation of Cultures

List II: (Authors)
1. Bronisław Malinowski
2. E.E. Evans-Pritchard
3. Margaret Mead
4. Clifford Geertz

(A) P-2, Q-3, R-1, S-4
(B) P-1, Q-2, R-3, S-4
(C) P-3, Q-1, R-4, S-2
(D) P-2, Q-4, R-1, S-3

114. Identify the incorrect pair regarding ethnographic data collection techniques.

(A) Double-blind Clinical Trial - Evaluating the cultural meaning of myth.
(B) Unstructured Interviews - Open-ended, conversational interviewing.
(C) Life Histories - Collecting the biographical narrative of key individuals.
(D) Kinship Mapping - Using genealogies to understand social structure.

115. What is a known cause-effect relationship of prolonged ethnographic isolation in a deeply foreign culture without adequate peer support?

(A) Guaranteed objective data with zero bias.
(B) Immediate acquisition of copyright patents.
(C) Increased likelihood of culture shock, psychological stress, and potentially 'going native'.
(D) Spontaneous mastery of the local language within days.

116. Which of the following is an exception and NOT typically considered a core ethnographic method?

(A) Participant observation
(B) Semi-structured interviewing
(C) Ethnographic mapping
(D) Large-scale randomized control trials (RCTs)

117. Consider the following elements of ethnographic writing:

1. "Thick description" of cultural practices.
2. Integration of emic (native) quotes and voices.
3. Reflexive acknowledgement of the author's positionality.
4. Presentation of findings purely through algebraic equations.
5. Use of ethnographic present tense

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for their feedback and revision.
5. Publishing the dialogue, preserving the back-and-forth interaction.

Which of the above steps align with the true dialogical method?
(A) 1, 2, 4, and 5
(B) 1, 2, 3, and 5
(C) 2, 3, 4, and 5
(D) 1, 3, 4, and 5

148. A researcher demonstrates competency in Critical Discourse Analysis by examining a government policy document regarding indigenous land. What exactly are they looking for?
(A) Spelling and grammatical errors found within the original text.
(B) The number of times the word "land" appears in the full document.
(C) The physical quality of the paper on which the document is printed.
(D) How language frames practices as "backward" to justify seizure.

149. Consider a case where an anthropologist studies a local storyteller. Instead of just summarizing the stories, the published book features the storyteller's exact words on one page, and the anthropologist's responses and questions on the facing page, with both listed as authors. This is a prime example of:
(A) Covert participant observation
(B) Quantitative discourse analysis
(C) Dialogical and co-authored ethnography
(D) Armchair anthropology

150. A researcher applies the concept of "heteroglossia" to their field data gathered in a bustling market. How is this reflected in their analysis?
(A) By highlighting the unified, singular opinion of all market vendors.
(B) By analyzing the diverse, competing, and sometimes contradictory voices, slang, and jargon used by different groups in the market.
(C) By ignoring verbal data and focusing only on economic transactions.
(D) By translating all local dialects into formal, standardized academic English.

151. What is the definition of a 'Focus Group' in qualitative research?
(A) A single, intensive one-on-one interview with a key informant.
(B) A covert observation of a crowd in a public space.
(C) A mass distribution of closed-ended surveys to a large crowd.
(D) A planned group discussion guided by a moderator to elicit perceptions.

152. Given below are two statements regarding the Focus Group Method:
Statement I: The moderator's role in a focus group is to dominate the conversation and steer participants to agree with the hypothesis.
Statement II: The moderator's role is to facilitate discussion, ensure all voices are heard, and keep the group on topic.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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153. Identify the correct statement regarding group dynamics in a focus group.
(A) Group dynamics are a nuisance that invalidate the primary data.
(B) Focus groups are designed to eliminate all social interaction patterns.
(C) Interaction (group dynamics) generates missing individual insights.
(D) Group dynamics ensure all participants will always reach a consensus.

154. Applying standard qualitative research principles, what is the ideal size for a focus group discussion to ensure productive interaction without becoming unmanageable?
(A) 2 to 3 participants
(B) 6 to 10 participants
(C) 20 to 30 participants
(D) 50 or more participants

155. Which prominent sociologist is often credited with developing the early methodology for focus group interviews, originally termed "focused interviews"?
(A) Erving Goffman
(B) Max Weber

94. Consider the following typology of observation roles:
1. Complete Participant
2. Participant-as-Observer
3. Observer-as-Participant
4. Complete Observer

Which of the above are correctly categorized as standard observational roles?
(A) 1 and 2 only
(B) 1, 2, and 4 only
(C) 2, 3, and 4 only
(D) 1, 2, 3, and 4

95. Which pioneering anthropologist is most famously credited with popularizing the participant observation method during fieldwork in the Trobriand Islands?
(A) Bronisław Malinowski
(B) Franz Boas
(C) A.R. Radcliffe-Brown
(D) Margaret Mead

96. Given below are two statements: one is labelled as Assertion (A) and the other is labelled as Reason (R).
Assertion (A): In the initial stages of participant observation, the group's behavior may alter simply because they know they are being observed.
Reason (R): This phenomenon is known as the Hawthorne effect or observer effect.
(A) Both (A) and (R) are true and (R) is the correct explanation of (A).
(B) Both (A) and (R) are true but (R) is not the correct explanation of (A).
(C) (A) is true but (R) is false.
(D) (A) is false but (R) is true.

97. Identify the incorrect statement regarding structured vs. unstructured observation.
(A) Structured observation uses predefined schedules or coding frameworks to tally specific behaviors.
(B) Ethnographic participant observation is typically highly structured and strictly quantitative.
(C) Unstructured observation allows the researcher to record whatever they deem relevant in the natural setting.
(D) Unstructured observation is exploratory and flexible.

98. Match the observational concepts in List I with their challenges in List II.
List I: (Concepts)
P. Covert Observation
Q. Overt Observation
R. Complete Participation
S. Non-Participant Observation
List II: (Challenges)
1. Risk of the Hawthorne effect (people changing behavior)
2. Serious ethical issues regarding informed consent and deception
3. High risk of 'going native' and losing scientific objectivity
4. Inability to ask clarifying questions or grasp deep subjective meaning
(A) P-2, Q-1, R-3, S-4
(B) P-1, Q-2, R-4, S-3
(C) P-3, Q-4, R-1, S-2
(D) P-2, Q-3, R-1, S-4

99. Identify the correct pair related to observation methods.
(A) Emic perspective - Achieved primarily through distant, non-participant observation.
(B) Etic perspective - Achieved through full 'going native' immersion.
(C) Overt Observation - The community is fully aware of the researcher's identity.
(D) Covert Observation - The researcher openly shares their research proposal with the community.

100. What is a common cause-effect relationship associated with "Observer Bias"?
(A) Cause: Observer Bias → Effect: Data accurately reflects the absolute truth of the community.
(B) Cause: Observer Bias → Effect: The community throws the researcher out.
(C) Cause: Observer Bias → Effect: Complete elimination of the Hawthorne effect.
(D) Cause: Observer Bias → Effect: The researcher subconsciously filters data to confirm their pre-existing beliefs or theories.

101. Which of the following is considered a major ADVANTAGE, rather than a disadvantage, of participant observation?
(A) It is highly susceptible to researcher bias.

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comfortable sharing their views.

164. What does the term "synergistic effect" mean in the context of focus groups?
(A) The tendency of participants to become tired and unresponsive after an hour.
(B) The technical process of audio recording the session.
(C) The statistical validation of the qualitative data.
(D) The combined effort of the group produces a wider range of information and insight than individual responses would.

165. Given below are two statements regarding post-focus group operations:
Statement I: Transcribing focus group data is often more difficult than one-on-one interviews due to overlapping voices.
Statement II: Researchers often rely on a scribe's notes and video/audio recordings to identify which participant is speaking.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

166. Identify the correct statement about archival research in fieldwork documentation.
(A) It involves only the study of prehistoric stone tools.
(B) It involves the systematic study of historical documents, records, and primary source materials stored in an archive.
(C) It replaces the need for any ethical clearance in human subjects research.
(D) It is a purely quantitative method of data collection.

167. A researcher applies "metadata tagging" when digitizing ethnographic photographs for an archive. What is the purpose of this application?
(A) Permanently deleting the original physical photographs after scanning.
(B) Altering images using editing software to look more professional.
(C) Encrypting the files so no one else can ever view or access them.
(D) Adding searchable descriptive data like date, location, and subjects.

168. An archive dedicated to preserving recorded interviews of historical events from the perspective of marginalized communities who did not leave written records is best known as:
(A) An oral history archive
(B) A geological archive
(C) A biogenetic archive
(D) A quantitative data repository

169. Consider a case where an archivist receives a box of deeply deteriorating, 100-year-old field journals written in pencil. To ensure documentation and preservation, what should be their immediate action?
(A) Throw them away as they are too fragile to handle.
(B) Trace over the pencil with ink to make it readable.
(C) Carefully digitize (scan/photograph) them under safe lighting before storing them in acid-free folders in a climate-controlled environment.
(D) Laminate the pages using commercial plastic.

170. Identify the incorrect statement regarding archives.
(A) Archival documents are completely immune to bias because they are historical facts.
(B) Primary source archives contain original, first-hand materials like letters, diaries, and raw field notes.
(C) Archives can be physical (paper, microfilm) or digital.
(D) Finding aids are tools created by archivists to help researchers locate materials within a collection.

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171. A researcher demonstrates competency in archival digitization standards by doing which of the following?
(A) Scanning documents at the lowest possible resolution to save hard drive space.
(B) Using lossy compression formats (like low-quality JPEG) as the master archival file.
(C) Destroying the physical originals immediately after scanning.
(D) Creating high-resolution, uncompressed master files (e.g., TIFF) and separate smaller derivative files for access.

(D) Patent Office

221. Consider a case where an ethnographer living in a remote village discovers evidence of severe ongoing physical abuse of a child by a powerful community leader. The ethical code states the primary obligation is to "do no harm." What is the profound ethical dilemma here?
(A) Deciding whether to publish the abuse in a journal or a book.
(B) Deciding if the abuser should be named as a co-author.
(C) Balancing the commitment to confidentiality against the moral/legal obligation to prevent severe harm to a vulnerable individual.
(D) Worrying about whether the review board will extend the research funding.

222. Identify the incorrect statement regarding payment or compensation to informants.
(A) Compensation can be monetary or in the form of goods/services.
(B) Compensation is ethically sound if it is fair and culturally appropriate.
(C) Over-compensation can invalidate informed consent by making the offer too good to refuse (undue influence).
(D) Compensation must be extremely large to coerce reluctant individuals into participating.

223. When researching vulnerable populations, researchers must demonstrate strict ethical competency by:
(A) Obtaining consent from legally authorized representatives and individual assent when possible.
(B) Skipping informed consent, as vulnerable people cannot understand it.
(C) Paying them significantly less than standard populations.
(D) Conducting the research covertly to avoid disturbing them.

224. Identify the correct pair connecting an ethical document with its primary focus.
(A) Nagoya Protocol - Outlines the rules for formatting anthropological citations.
(B) Belmont Report - Establishes principles for human research (Respect, Beneficence, Justice).
(C) Berne Convention - Regulates the transport of biological specimens.
(D) NAGPRA - Governs the ethical use of digital survey software.

225. What is the cause-effect relationship of using extensive deception in psychological or anthropological research without debriefing?
(A) Cause: Deception without debriefing → Effect: Increased trust in the scientific community.
(B) Cause: Deception without debriefing → Effect: Violation of informed consent, potential psychological harm, and deep mistrust of researchers.
(C) Cause: Deception without debriefing → Effect: Perfectly valid and ethical data collection.
(D) Cause: Deception without debriefing → Effect: Automatic granting of a patent.

226. Which of the following is an exception and NOT protected by copyright law?
(A) The underlying ideas, facts, or raw data discovered during fieldwork.
(B) A published ethnographic monograph.
(C) An original photograph taken during fieldwork.
(D) An audio recording of a folk song made by the researcher.

227. What is the most appropriate concept that allows researchers to quote small portions of copyrighted text in their academic publications?
(A) Public Domain
(B) Creative Commons
(C) Fair Use / Fair Dealing
(D) Patent Pending

228. Identify the incorrect pair regarding Intellectual Property (IP) terms.
(A) Copyright - Protects original works of authorship (literature, music, art).
(B) Patent - Protects inventions and novel, non-obvious processes or products.
(C) Trademark - Protects symbols, names, and slogans used in commerce.
(D) Plagiarism - A legal framework that protects traditional ecological knowledge.

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(C) A deed of gift
(D) A finding aid

181. How is "Tangible Cultural Heritage" defined?
(A) Traditions or living expressions inherited from one's ancestors.
(B) Performing arts, oral traditions, and collective cultural rituals.
(C) Physical artifacts and sites worthy of preservation for the future.
(D) Modern digital software codes used for data analysis and storage.

182. Consider a case where a museum conservator is tasked with restoring a fractured ancient clay pot. Instead of using modern superglue that permanently alters the artifact, they use a specialized adhesive that can be dissolved with a solvent if needed in the future. What core principle of conservation does this follow?
(A) The principle of aesthetic improvement
(B) The principle of reversibility
(C) The principle of historical revisionism
(D) The principle of planned obsolescence

183. Identify the incorrect statement comparing Preservation and Conservation.
(A) Preservation generally refers to preventive measures to minimize deterioration (e.g., climate control).
(B) Conservation often involves active, hands-on treatment and repair of an artifact to stabilize it.
(C) Preventive conservation includes managing light exposure, humidity, and pests.
(D) Conservation and Preservation mean exactly the same thing and involve the exact same procedures.

184. A conservator demonstrates competency in handling fragile historic textiles by:
(A) Storing them flat or gently rolled with acid-free tissue paper in a dark, climate-controlled environment.
(B) Washing them in standard household bleach to remove stains.
(C) Ironing them at high heat to remove wrinkles.
(D) Hanging them on wire hangers in a brightly lit display window.

185. Identify the correct pair regarding preservation hazards and mitigation.
(A) Insect Infestation - Increasing the temperature to 90 degrees Celsius.
(B) High Humidity - Using humidifiers to add more moisture to the air.
(C) UV Light Damage - Using UV-filtering glass or window films.
(D) Acidic Degradation - Storing paper in standard cardboard boxes.

186. What is the cause-effect relationship of exposing tangible cultural artifacts (like watercolors or textiles) to prolonged ultraviolet (UV) light?
(A) Cause: UV exposure → Effect: Photochemical degradation, resulting in irreversible fading, discoloration, and embrittlement.
(B) Cause: UV exposure → Effect: Strengthening of the material fibers.
(C) Cause: UV exposure → Effect: Eradication of all internal moisture, perfectly preserving the item.
(D) Cause: UV exposure → Effect: Restoration of original colors.

187. Which of the following is an exception and generally NOT considered a primary threat to tangible cultural heritage?
(A) Armed conflict and looting.
(B) Environmental factors (humidity, light, pests).
(C) Urban development and infrastructure projects.
(D) Digitization and creating 3D models of artifacts.

188. What is the most appropriate term for strategies such as strictly controlling relative humidity, temperature, and lighting in a museum to avoid damage before it occurs?
(A) Interventive conservation
(B) Preventive conservation
(C) Restorative engineering
(D) Salvage archaeology

189. Identify the incorrect pair regarding ideal museum storage conditions for mixed collections.
(A) Relative Humidity (RH) - Ideally kept stable, often around 45-55% for many general collections.

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205. Identify the correct statement regarding the role of local communities in documenting ICH.
(A) Communities should be bypassed, as professional anthropologists know best.
(B) Communities should only be involved if they can pay for the documentation.
(C) Documentation of ICH must be a participatory process, with the community providing prior informed consent and retaining agency over their heritage.
(D) Communities have no legal or moral right to access the documentation once it is in an archive.

206. An ethnographer applies video documentation to record a complex, dying tribal dance. What is the most significant limitation of this application for the actual survival of the ICH?
(A) The video will consume too much digital storage.
(B) The video will spontaneously degrade within a year.
(C) The video format is banned by international heritage bodies.
(D) The video captures the visual performance but does not guarantee the transmission of the tacit knowledge, spiritual meaning, and skill to the next generation.

207. Which international program specifically aims to preserve and facilitate access to documentary heritage (archives, manuscripts, books) of world significance?
(A) Memory of the World Programme
(B) World Heritage Centre
(C) Intangible Cultural Heritage Lists
(D) Man and the Biosphere Programme

208. Consider a case where a traditional folk music style is "discovered" by a commercial label. The label aggressively commercializes it, altering the lyrics and rhythms to suit global pop markets, and the original community loses control over the art form. This phenomenon is an example of:
(A) Successful ICH revitalization
(B) Cultural appropriation and decontextualization
(C) Archival preservation
(D) Repatriation

209. Identify the incorrect statement about the transmission of Intangible Cultural Heritage.
(A) Transmission often occurs informally through observation and participation within the family or community.
(B) Transmission means locking the knowledge in a national library so the community can never alter it.
(C) Formal education and school curricula can play a role in transmitting ICH.
(D) Disruption of transmission (e.g., through forced assimilation policies) is the primary cause of ICH loss.

210. A cultural ministry is demonstrating competency by creating a national inventory of ICH. According to best practices, this inventory must be:
(A) Created in absolute secrecy to protect the state.
(B) Restricted only to the culture of the ruling political elite.
(C) Focused only on tangible artifacts found during archaeological digs.
(D) Updated regularly and drawn up with the active participation of the communities concerned.

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211. Identify the correct pair representing core ethical principles in fieldwork.
(A) Deception - Ensuring participants fully understand the research.
(B) Coercion - Allowing participants the freedom to withdraw from the study at any time.
(C) Beneficence - Maximizing potential benefits and minimizing possible harms to participants.
(D) Plagiarism - Providing fair compensation to informants.

212. What is the most likely cause-effect relationship of a researcher breaching confidentiality by publishing the real names of informants involved in illegal activities?
(A) Cause: Breaching confidentiality → Effect: The informants receive academic awards for their participation.
(B) Cause: Breaching confidentiality → Effect: The researcher earns the respect of the local community leaders.

(A) Confiscating all rights to the tradition and forbidding the community from performing it.
(B) Writing it down and claiming copyright over it for personal financial gain.
(C) Documenting and recording the tradition with the community's consent and supporting local transmission programs (e.g., master-apprentice models).
(D) Forcing the community to change the language of the tradition to English.

198. Identify the correct pair of ICH domains as defined by international conventions.
(A) Tangible Domain - Castles and Fortresses
(B) ICH Domain - Social practices, rituals, and festive events
(C) Natural Domain - Exotic animal species
(D) Archival Domain - Digitization software

199. What is the major cause-effect relationship concerning the extinction of indigenous languages on Intangible Cultural Heritage?
(A) Cause: Language extinction → Effect: A boom in performing arts.
(B) Cause: Language extinction → Effect: Easier global documentation of the culture.
(C) Cause: Language extinction → Effect: Increased patent rights for the community.
(D) Cause: Language extinction → Effect: The permanent loss of the oral traditions, songs, myths, and ecological knowledge encoded within that language.

200. Which of the following is an exception and NOT considered an element of Intangible Cultural Heritage?
(A) The physical textile artifact itself, stored in a glass case.
(B) Knowledge and practices concerning nature and the universe (e.g., traditional ecological knowledge).
(C) Traditional craftsmanship skills (e.g., the knowledge of how to weave a specific textile).
(D) Oral traditions and expressions, including language as a vehicle of ICH.

201. What is the most appropriate policy approach for states to safeguard highly skilled traditional artisans or performers?
(A) Forcing them to mass-produce their crafts in factories.
(B) Banning the performance to prevent it from changing over time.
(C) Establishing a "Living Human Treasures" system that provides official recognition and support to master practitioners so they can pass on their skills.
(D) Replacing the artisans with automated machines.

202. Identify the incorrect pair regarding strategies for dealing with ICH.
(A) Fossilization - Encouraging a living tradition to adapt, evolve, and change naturally over time.
(B) Documentation - Recording audio, video, and text of a cultural practice.
(C) Revitalization - Active efforts to bring an endangered language or practice back into active daily use.
(D) Transmission - Passing the knowledge from elders/masters to younger generations.

203. In the context of ICH, what is the definition of "Safeguarding"?
(A) Locking physical artifacts in a high-security underground vault.
(B) Deploying military guards around a physical stone monument or site.
(C) The process of claiming individual patent rights on community folklore.
(D) Measures ensuring viability, identification, and transmission of ICH.

204. Given below are two statements regarding international conventions on heritage:
Statement I: A key international convention specifically targets the safeguarding of Intangible Cultural Heritage.
Statement II: The convention emphasizes that communities, groups, and individuals are the primary agents in the production, safeguarding, and recreation of ICH.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

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IP regulation between WTO members.
(D) Warsaw Pact - Regulates the archiving of ethnographic film.

238. What is the cause-effect relationship of a lack of legal framework protecting traditional knowledge?
(A) Cause: Lack of protection → Effect: Rapid wealth generation for indigenous and marginalized communities.
(B) Cause: Lack of protection → Effect: Knowledge becoming completely extinct within a very short period.
(C) Cause: Lack of protection → Effect: Immediate enforcement of global copyright and patent conventions.
(D) Misappropriation (biopiracy) without fair community compensation.

239. Which of the following is an exception and NOT a patentable invention?
(A) A newly discovered, naturally occurring insect species found in a rainforest.
(B) A new, genetically modified strain of bacteria designed to clean oil spills.
(C) A newly designed piece of laboratory equipment for fieldwork.
(D) A newly synthesized chemical compound derived from a plant, which acts as a powerful painkiller.

240. What is the most appropriate term for creative works or knowledge that are not protected by intellectual property laws?
(A) Trade Secrets
(B) Public Domain
(C) Proprietary Software
(D) Copyright Pending

241. What is the definition of "Plagiarism" in the context of writing a fieldwork report?
(A) Translating an interview from a local language to English.
(B) Presenting someone else's work, ideas, or data as your own without proper acknowledgment.
(C) Publishing the same data in two different journals with full disclosure.
(D) Using open-source software to analyze data.

242. Given below are two statements regarding open access:
Statement I: Open Access archives make research outputs distributed online, free of cost or other access barriers.
Statement II: Open Access completely eliminates the author's copyright over their work.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

243. Identify the correct statement about the "Repatriation" of artifacts.
(A) It refers to the process of museums buying more artifacts from local communities.
(B) It is a chemical process used to preserve ancient bone.
(C) It is the process of returning cultural heritage items and remains to originating communities.
(D) It is illegal under current international law.

244. A researcher publishes their ethnographic film but wants others to freely share and use it for non-commercial educational purposes while retaining their copyright. Which concept applies best?
(A) Filing for a Utility Patent.
(B) Registering it as a Trade Secret.
(C) Relinquishing it entirely to the Public Domain.
(D) Applying a Creative Commons (CC) license.

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245. Which international protocol specifically addresses Access to Genetic Resources and the Fair and Equitable Sharing of Benefits Arising from their Utilization?
(A) Montreal Protocol
(B) Kyoto Protocol
(C) Nagoya Protocol
(D) Paris Agreement

246. Consider a case where a researcher records an elder telling a sacred creation myth. The researcher publishes a book containing the myth and claims exclusive copyright. The community sues, stating the myth is their collective heritage. This highlights the conflict between:

(C) Cause: Breaching confidentiality → Effect: The data becomes statistically invalid due to the naming convention.
(D) Harm to informants and loss of trust in the research community.

213. Which of the following is an exception and NOT a required component of obtaining "Informed Consent"?
(A) Disclosing the purpose and nature of the research.
(B) Explaining the potential risks and benefits.
(C) Forcing the participant to sign the form by threatening to withhold community aid.
(D) Ensuring the participant understands they have the right to withdraw at any time without penalty.

214. What is the most appropriate ethical course of action if a researcher witnesses minor illegal activities that are central to their ethnography of the urban poor?
(A) Immediately call the police and arrest the informants.
(B) Document the activities carefully, anonymize identifying data, and focus on sociological implications.
(C) Join the illegal activity to maximize profits for the research grant.
(D) Blackmail the informants for better interview data.

215. Identify the incorrect pair regarding severe ethical violations in research.
(A) Fabrication - Making up data or results and recording or reporting them.
(B) Falsification - Manipulating research materials, equipment, or processes, or changing/omitting data.
(C) Plagiarism - Appropriating another person's ideas, processes, results, or words without giving appropriate credit.
(D) Anonymization - Stealing an indigenous community's sacred artifacts.

216. How is "Informed Consent" defined in research ethics?
(A) Voluntary agreement based on a full understanding of the research and its potential risks.
(B) The process by which a researcher legally copyrights their field notes.
(C) The permission granted by a university to use its library.
(D) The government permit required to enter a foreign country.

217. Given below are two statements regarding privacy in research:
Statement I: Anonymity means the researcher does not collect any identifying information from the subjects.
Statement II: Confidentiality means the researcher knows the identity of the subjects but is ethically and legally bound not to disclose it to others.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

218. Identify the correct statement regarding ethical codes in anthropology.
(A) The primary ethical obligation is to the people, species, and materials they study.
(B) The primary ethical obligation of the anthropologist is to the funding agency.
(C) Covert research is universally encouraged by all ethical boards.
(D) Researchers are ethically bound to share all raw, non-anonymized data with government intelligence agencies.

219. A researcher decides to cancel a line of questioning during an interview because it is causing the participant severe emotional distress and trauma. This application best reflects which ethical principle?
(A) Justice
(B) Copyright protection
(C) Triangulation
(D) Do No Harm (Non-maleficence)

220. What is the name of the formal committee designated to approve, monitor, and review research involving humans to ensure ethical compliance?
(A) World Trade Organization (WTO)
(B) Institutional Review Board (IRB) / Research Ethics Committee (REC)
(C) Intangible Heritage Committee (IHC)

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(B) Temperature - Kept stable, typically around 18-21°C (65-70°F).
(C) Lighting - Kept as bright as possible (over 1000 lux) 24 hours a day to prevent mold.
(D) Storage Materials - Acid-free, archival-grade boxes and folders.

190. What is the definition of "Consolidation" in the field of tangible conservation?
(A) The process of merging two museums into one.
(B) The legal process of claiming ownership of an artifact.
(C) The act of burying artifacts to protect them from war.
(D) The application of a binding material to improve the cohesion of a crumbling or fragile artifact (e.g., flaking paint).

191. Given below are two statements regarding relative humidity (RH) in preservation:
Statement I: Rapid fluctuations in relative humidity cause organic materials like wood to expand and contract, leading to cracking and warping.
Statement II: Maintaining a constant, stable RH is more critical for preservation than hitting a specific, precise target number.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

192. Identify the correct statement about Integrated Pest Management (IPM) in heritage conservation.
(A) IPM relies entirely on continuously spraying highly toxic chemical pesticides inside the museum.
(B) IPM is a holistic approach focusing on preventing pests through building maintenance, monitoring with traps, and isolation/quarantine of incoming objects.
(C) IPM is only applicable to agricultural fields, not museums.
(D) IPM encourages the introduction of natural predators like cats into the archive rooms.

193. A conservator applies the "reversibility principle" when repairing a torn historical manuscript. How is this applied in practice?
(A) By using standard sellotape (scotch tape) because it is cheap.
(B) By using a specialized wheat starch paste that can be easily removed with a damp swab in the future without damaging the paper.
(C) By laminating the manuscript.
(D) By re-writing the manuscript on new paper and destroying the old one.

194. The landmark international treaty adopted in 1972 focusing on the protection of physical monuments, groups of buildings, and sites is known as the:
(A) UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage
(B) UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage
(C) Berne Convention
(D) Nagoya Protocol

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195. Consider a case where a large collection of late 19th-century newspapers is rapidly turning yellow and crumbling into dust. What is the primary chemical cause of this specific deterioration?
(A) Excessive exposure to complete darkness.
(B) The use of archival-grade alkaline buffers.
(C) The high acid content in cheap wood-pulp paper used during that era.
(D) Lack of UV light.

196. Identify the incorrect statement regarding Intangible Cultural Heritage (ICH).
(A) ICH includes oral traditions, performing arts, and social practices.
(B) ICH is transmitted from generation to generation and is constantly recreated by communities.
(C) The safeguarding of ICH depends heavily on the active participation of the communities that practice it.
(D) ICH consists exclusively of physical monuments and archaeological sites.

197. A researcher demonstrates competency in safeguarding an endangered oral tradition by:

229. What is the definition of "Copyright" in the context of fieldwork documentation?
(A) The absolute right to own the human subjects being studied.
(B) The legal process of applying for a visa.
(C) A legal right that grants the creator exclusive rights to a work's use and distribution.
(D) The right to steal data from another researcher.

230. Given below are two statements regarding Patents:
Statement I: For an invention to be patentable, it must be novel, non-obvious, and have industrial applicability (utility).
Statement II: Abstract ideas, laws of nature, and purely natural phenomena are universally patentable.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

231. Identify the correct statement regarding the Traditional Knowledge Digital Library (TKDL).
(A) It was created to help foreign corporations easily patent traditional medicine.
(B) It is a repository of contemporary Western biomedical patents.
(C) It actively destroyed all ancient medical texts to protect them from theft.
(D) It aims to prevent misappropriation of knowledge by documenting it as prior art.

232. A pharmaceutical company uses an indigenous community's traditional knowledge about a healing plant to develop a highly profitable drug. The company patents the drug but offers zero compensation or recognition to the community. This application is widely condemned as:
(A) Biopiracy
(B) Ethical bioprospecting
(C) Open-source research
(D) Repatriation

233. Which specialized agency of the United Nations serves as the global forum for intellectual property (IP) services, policy, information, and cooperation?
(A) WHO (World Health Organization)
(B) IMF (International Monetary Fund)
(C) WIPO (World Intellectual Property Organization)
(D) FAO (Food and Agriculture Organization)

234. Consider a case where a researcher discovers that a community uses a specific tree bark to cure fevers. Can the researcher ethically and legally file a patent on the raw tree bark itself?
(A) No, because raw natural materials and existing traditional knowledge do not meet the criteria of a novel invention.
(B) Yes, because they were the first researcher to document it.
(C) Yes, provided they share a small percentage of the profits with the community.
(D) No, because only government officials can apply for patents.

235. Identify the incorrect statement regarding the duration and scope of copyright.
(A) Copyright protection is generally automatic upon the creation of a tangible original work.
(B) In many jurisdictions, copyright lasts for the life of the author plus several decades.
(C) Once a copyright expires, the work enters the public domain.
(D) Copyright lasts forever and never expires.

236. A researcher plans to use recorded indigenous songs in a commercial documentary. To demonstrate competency in copyright and ethics, they must:
(A) Simply cite the community's name in the credits.
(B) Secure prior informed consent and negotiate benefit-sharing with rights holders.
(C) Claim copyright over the songs since they made the recording.
(D) Alter the pitch of the audio to avoid detection.

237. Identify the correct pair of international agreements dealing with Intellectual Property Rights.
(A) Kyoto Protocol - Focuses on copyrighting climate change data.
(B) Geneva Convention - Establishes patent laws for traditional knowledge.
(C) TRIPS Agreement - Minimum standards for

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172. Identify the correct pair related to archival documentation practices.
(A) Appraisal - The process of legally selling artifacts to private collectors.
(B) Provenance - The chronological sequence of ownership or origin of a historical document.
(C) Deaccessioning - Adding new materials to a museum's collection.
(D) Finding Aid - The financial grant used to build the archive.

173. What is the cause-effect relationship of poor climate control (fluctuating temperature and high humidity) in a physical archive?
(A) Cause: Poor climate control → Effect: Enhanced preservation of parchment.
(B) Cause: Poor climate control → Effect: Spontaneous digitization of documents.
(C) Cause: Poor climate control → Effect: Accelerated deterioration of organic materials, including mold growth and paper embrittlement.
(D) Cause: Poor climate control → Effect: Increased monetary value of the artifacts.

174. Which of the following is an exception and NOT a standard practice in modern archival documentation?
(A) Creating finding aids and inventories.
(B) Organizing materials according to the principle of original order.
(C) Implementing controlled vocabulary for cataloging.
(D) Randomly mixing different researchers' field notes together to save space.

175. Which archival principle dictates that records of different origins (different creators or organizations) must be kept strictly separate to preserve their context?
(A) Principle of Provenance (Respect des fonds)
(B) Principle of Triangulation
(C) Principle of Reflexivity
(D) Principle of Polyphony

176. Identify the incorrect pair regarding documentation tools in modern fieldwork.
(A) Dictaphone / Audio Recorder - Capturing exact verbal discourse.
(B) Litmus Paper - Recording oral histories.
(C) CAQDAS (e.g., NVivo) - Organizing and coding qualitative text and media.
(D) GIS (Geographic Information Systems) - Analyzing and documenting spatial and geographic data.

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177. What is the definition of "Cataloging" in archival and museum practices?
(A) The physical repairing of a broken artifact.
(B) The systematic process of creating a descriptive record for an item, including its classification, physical details, and provenance.
(C) The process of returning artifacts to their native communities.
(D) The chemical treatment of pests in a museum.

178. Given below are two statements regarding archival organization:
Statement I: The principle of "Original Order" states that records should be kept in the same order as they were maintained by the creator.
Statement II: Maintaining original order helps researchers understand how the creator organized their thoughts and activities.
Which of the above statements is/are correct?
(A) Both Statement I and Statement II are true.
(B) Both Statement I and Statement II are false.
(C) Statement I is true but Statement II is false.
(D) Statement I is false but Statement II is true.

179. Identify the correct statement regarding "Accessioning" in archival practices.
(A) It is the process of removing an item from a collection.
(B) It refers to the public display of an artifact.
(C) It is the formal, legal process of accepting and recording a new item or collection into an archive or museum.
(D) It is the process of translating documents into English.

180. A researcher visits an archive looking for field notes from a 1920s expedition. The archivist hands them a detailed document containing the scope, content, and box/folder inventory of the collection. The researcher is applying which archival tool?
(A) A digital watermark
(B) A provenance ledger

(A) Patent law and trademark law.
(B) Western individual intellectual property models and indigenous collective knowledge systems.
(C) Quantitative and qualitative methodologies.
(D) Environmental conservation and urban development.

247. Identify the incorrect statement regarding "Trade Secrets."
(A) Trade secrets protect confidential business information that provides a competitive edge.
(B) Unlike patents, trade secrets are not publicly disclosed.
(C) Traditional knowledge held closely by a community can theoretically be argued as analogous to a trade secret to prevent exploitation.
(D) Trade secrets require formal registration with an international body to be valid.

248. An ethnographer is faced with an ethical dilemma: an informant confesses to a severe, unsolved past crime. To manage this competently, the ethnographer must:
(A) Weigh their legal obligations regarding mandatory reporting against their ethical promise of confidentiality, often requiring legal counsel.
(B) Instantly publish the confession in a popular magazine to gain fame.
(C) Blackmail the informant.
(D) Delete all field notes and pretend the fieldwork never happened.

249. What is the cause-effect relationship of "Digital Obsolescence" in modern ethnographic archiving?
(A) Cause: Digital obsolescence → Effect: Eternal preservation of data regardless of software or hardware.
(B) Cause: Digital obsolescence → Effect: Automatic conversion of digital files into physical paper records.
(C) Irretrievable loss of data if not migrated to new formats.
(D) Cause: Digital obsolescence → Effect: Significant increase in the copyright lifespan of the digital work.

250. Which of the following is an exception and is NOT an objective of archiving ethnographic materials?
(A) Systematically hoarding knowledge to prevent the public or other researchers from ever accessing it.
(B) Preserving the primary data for future re-analysis and historical record.
(C) Allowing originating communities access to records of their heritage.
(D) Safeguarding fragile physical notes and artifacts from environmental degradation.

Direction : Please read the following source carefully.

A research team initiates a complex project to document an indigenous community. To ensure methodological rigor, they meticulously divide their operations into three distinct phases: pre-fieldwork, fieldwork, and post-fieldwork. During the pre-fieldwork phase, the researchers concentrate on formulating precise research questions, securing necessary administrative permits, and systematically reviewing existing literature to establish a robust theoretical framework. Once this comprehensive preparatory stage is completed, they transition into the fieldwork phase, immersing themselves directly in the actual environment to gather primary materials. This active engagement stage requires sustained interaction and systematic recording of daily observations in real-time. Finally, the team shifts to the post-fieldwork phase, which involves physically leaving the location, meticulously organizing the collected materials, and deeply analyzing the findings to draw valid academic conclusions. A critical challenge the team faces is maintaining a clear boundary between these operational categories, as the dynamic realities of research often cause the preparatory, execution, and analytical phases to overlap significantly. However, distinguishing between pre-fieldwork preparation, on-site fieldwork execution, and post-fieldwork analysis remains absolutely essential for maintaining systematic control over the investigation throughout the entire project lifecycle.

Based on the above source, attempt the following five questions.

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(C) By systematically watching and recording actual behaviors and routines
(D) By gathering extensive quantitative metrics regarding housing preferences

264. What specific advantage does the observation method provide when paired with surveys?
(A) Ensuring high generalizability across massive urban demographic samples
(B) Efficiently gathering standardized information regarding migration frequency
(C) Relying entirely on constructed questionnaires to document daily routines
(D) Highlighting discrepancies between claims and practical behavior

265. What forms the robust methodological framework mentioned in the passage?
(A) The combination of the survey method's reach and the observation method's insights
(B) The exclusive use of structured questionnaires to track population dynamics
(C) The elimination of quantitative metrics in favor of spontaneous interactions
(D) The reliance on direct interference to alter the actual behaviors of the migrants

Direction : Please read the following source carefully.

A research collective initiates an investigation into a remote artisan community using the classical ethnographic method. This approach requires the researchers to achieve deep, prolonged immersion within the community to comprehend their social structures and cultural practices from an insider's perspective. The ethnographic method demands that investigators participate in the daily lives of the artisans, actively sharing in their routines, rituals, and craft-making processes over an extended period. By embedding themselves in the social fabric, the researchers aim to capture the holistic reality of the community rather than isolated variables. This method relies heavily on building genuine rapport and trust, enabling the scholars to document the intricate cultural meanings that govern the artisans' livelihoods. Central to this ethnographic method is the continuous generation of detailed field notes that describe the physical environment, social hierarchies, and symbolic interactions observed during immersion. Through this sustained, participatory engagement, the researchers construct a comprehensive cultural portrait that accurately reflects the lived experiences of the community, demonstrating the fundamental reliance of the ethnographic method on prolonged social immersion and holistic cultural documentation.

Based on the above source, attempt the following five questions.

266. What is a primary requirement of the classical ethnographic method described in the source?
(A) Focusing exclusively on isolated statistical variables within the community
(B) Achieving deep, prolonged immersion to understand the insider's perspective
(C) Maintaining strict physical distance from the community's daily rituals
(D) Avoiding participation in the craft-making processes of the artisans

267. How do investigators utilizing the ethnographic method engage with the artisans?
(A) By distributing structured questionnaires without interacting personally
(B) By actively participating in their routines and sharing in their daily lives
(C) By isolating specific variables and ignoring the broader social structures
(D) By documenting physical environments without building rapport and trust

268. What is the central mechanism for documenting observations in this method?
(A) The continuous generation of detailed field notes during the immersion
(B) The exclusive reliance on previously published historical literature
(C) The utilization of standardized surveys to measure social hierarchies
(D) The rapid extraction of superficial facts devoid of cultural meanings

269. Why is building genuine rapport and trust crucial for these scholars?
(A) Allowing researchers to bypass the need for continuous generation of field notes
(B) Helping them separate the physical environment from symbolic interactions observed
(C) Documenting intricate cultural meanings of livelihoods

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behind all market exchanges
(C) Recording the complex web of social relationships among active vendors
(D) Quantifiable facts like daily sales figures

258. What is identified as the primary limitation of thin data in this research?
(A) It lacks explanatory depth regarding complex human behavior
(B) It fails to provide a broad overview of the market environment
(C) It is unable to record quantifiable facts such as operating hours
(D) It is impossible to establish a statistical baseline using this data

259. Why do researchers focus heavily on acquiring thick data?
(A) Calculating the exact number of active vendors in the local market
(B) Recording superficial facts regarding daily market operating hours
(C) Gaining contextual depth and understanding practice persistence
(D) Establishing a basic numerical baseline for observed daily sales figures

260. What outcome is achieved by purposefully integrating both thin and thick data?
(A) The construction of a holistic understanding of market dynamics
(B) The restriction of the research to purely numerical analyses
(C) The elimination of the dynamic conceptual nature of the field
(D) The creation of a superficial overview of market trading practices

Direction : Please read the following source carefully.

An academic inquiry into urban migration patterns utilizes distinct methods and techniques to capture comprehensive population dynamics. The research design primarily integrates the survey method alongside the observation method to ensure methodological balance. Initially, the researchers deploy the survey method to collect structured, standardized information from a large demographic sample. Through carefully constructed questionnaires, the survey method efficiently gathers extensive quantitative metrics regarding employment status, housing preferences, and migration frequency across various neighborhoods. While this approach yields high generalizability, it often misses the behavioral nuances of the migrants. Consequently, the team implements the observation method to complement their structured findings. By utilizing the observation method, researchers systematically watch and record the actual behaviors, daily routines, and spontaneous interactions of migrants in their natural settings without direct interference. This technique allows the investigators to witness discrepancies between what respondents claim in surveys and what they actually do in practice. The strategic combination of the broad, structured reach of the survey method with the direct, behavioral insights of the observation method forms a robust methodological framework for analyzing complex urban phenomena.

Based on the above source, attempt the following five questions.

261. What is the primary function of the survey method in the described academic inquiry?
(A) To watch and record spontaneous interactions in natural settings
(B) To identify behavioral nuances missed by direct interference
(C) To capture daily routines without utilizing constructed questionnaires
(D) To collect structured, standardized information from a large sample

262. According to the passage, what is a specific limitation of the survey method?
(A) It struggles to gather extensive quantitative metrics efficiently
(B) It often misses the underlying behavioral nuances of the migrants
(C) It is unable to achieve high generalizability across neighborhoods
(D) It fails to collect standardized information regarding employment

263. How does the observation method function in the context of this research?
(A) By distributing carefully constructed questionnaires to a large sample
(B) By directly interfering in the spontaneous interactions of the migrants

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(A) To fulfill ethical guidelines and ensure they face no harm from participation
(B) To easily transfer their patent rights to unauthorized commercial entities
(C) To bypass the necessity of maintaining absolute confidentiality during the study
(D) To surrender control over how their written records are ultimately reproduced

298. How do copyright issues apply to the research team's documentation efforts?
(A) They allow researchers to reproduce cultural expressions without obtaining permission
(B) Ensuring creators retain attribution and control
(C) They mandate that all traditional songs enter the public domain immediately for use
(D) They give researchers exclusive ownership of the collected written records involved

299. What critical concern arises from the commercial potential of the medicinal knowledge?
(A) The need to distribute the herbal formulas freely to the public
(B) The threat of unauthorized commercial entities claiming patent rights
(C) The inability of researchers to obtain informed consent for publication
(D) The requirement to remove all copyright protections from traditional songs

300. What is the primary purpose of protecting the patent rights of the indigenous herbal formulas?
(A) To ensure potential commercial benefits are directed back to the community
(B) To guarantee that commercial entities can exploit the medicinal knowledge
(C) To ensure researchers claim total ownership of the community's discoveries
(D) To prevent the community from maintaining absolute confidentiality

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(D) Permitting them to reduce the time spent actively sharing in artisan daily routines

270. What is the ultimate goal of the sustained, participatory engagement in this study?
(A) Identifying isolated variables independent of the specific community context
(B) Replacing the intricate cultural meanings with various standardized metrics
(C) Eliminating the need for documenting social hierarchies in the field environment
(D) Constructing cultural portraits of lived experiences

Direction : Please read the following source carefully.

Shifting away from traditional paradigms, a group of scholars adopts the postmodern ethnographic method to study a contemporary subculture. Unlike classical approaches that strive for absolute, objective authority, the postmodern ethnographic method explicitly rejects the notion of a single, neutral truth. Instead, this approach emphasizes reflexivity, requiring researchers to critically acknowledge how their own biases, presence, and subjective interpretations actively shape the research narrative. Within the postmodern ethnographic method, the resulting text is viewed as a constructed representation rather than an unquestionable factual account. The researchers actively dismantle the traditional hierarchy between the observer and the observed, recognizing that the subculture's members are co-creators of the cultural knowledge being documented. By utilizing the postmodern ethnographic method, the investigators highlight multiple, often conflicting, subjective voices within the community, purposefully avoiding artificial neatness in their final documentation. This methodological stance challenges the illusion of objective detachment, arguing that all ethnographic accounts are inherently partial, subjective, and deeply influenced by the power dynamics inherent in the research process itself, thus fundamentally transforming how cultural narratives are recorded and validated.

Based on the above source, attempt the following five questions.

271. How does the postmodern ethnographic method view the concept of truth?
(A) It strives to establish a single, unchallengeable, and objective authority
(B) It asserts that truth can only be found by ignoring subjective interpretations
(C) It explicitly rejects the notion of a single, neutral, and objective truth
(D) It claims that factual accounts are completely independent of researcher bias

NODIA

272. What does reflexivity require researchers to do in the postmodern ethnographic method?
(A) Maintaining absolute objective detachment from the specific subculture being studied
(B) Acknowledging how researcher biases shape the narrative
(C) Concealing their personal biases to preserve the unquestionable factual account given
(D) Asserting traditional hierarchies to dominate the cultural knowledge generation process

273. How are the members of the studied subculture viewed in this methodological approach?
(A) Passive subjects who possess no influence over the cultural knowledge being documented
(B) Objective observers who operate independently of the research narrative being created
(C) Unquestionable authorities who dictate a single, neutral truth to visiting scholars
(D) Co-creators of cultural knowledge

274. What is a characteristic feature of the final documentation produced by this method?
(A) Highlighting multiple, conflicting subjective voices
(B) Purposefully creating an artificial neatness to simplify complex cultural narratives
(C) Excluding any subjective interpretations to maintain overall factual consistency
(D) Strictly reinforcing the traditional hierarchy between the observer and the observed

275. What does the postmodern ethnographic method argue regarding ethnographic accounts?
(A) They are free from the influence of power dynamics in the research process
(B) They are perfect reflections of absolute authority and objective detachment
(C) They are inherently partial, subjective, and influenced by power dynamics

institute strictly adheres to standardized archival protocols, creating comprehensive finding aids and secure repositories to prevent the loss or degradation of the data. By closely integrating precise documentation with systematic archival practices, the researchers create a reliable, well-organized repository that not only preserves historical evidence but also facilitates ongoing academic inquiry and verifiable historical analysis for decades to come.

Based on the above source, attempt the following five questions.

286. What is the crucial first step required by effective documentation in the project?
(A) Storing the materials securely in standardized archival repositories over time
(B) Maintaining the digital integrity of materials for future generations of scholars
(C) Creating comprehensive finding aids before collecting any specific cultural data
(D) Systematically recording, cataloging, and indexing cultural data

287. What specific information is captured through the collection of contextual metadata?
(A) The long-term physical storage requirements of the secure repositories
(B) The standardized archival protocols implemented by the researchers
(C) The date, location, and origin of the collected cultural materials
(D) The financial cost associated with maintaining digital integrity

288. What is the primary purpose of implementing robust archival practices?
(A) To catalog and index data immediately during the initial fieldwork studies
(B) To organize, store, and manage the records effectively over the long term
(C) To capture contextual metadata such as the date and origin of materials
(D) To replace precise documentation with verifiable historical analysis

289. How does the institute prevent the loss or degradation of the collected data?
(A) By eliminating the need for contextual metadata in any future research reference
(B) By isolating the data from all future generations of investigating academic scholars
(C) By restricting the documentation phase to only digital materials found in the field
(D) Creating comprehensive finding aids and using secure repositories

290. What dual outcome is achieved by integrating documentation with archival practices?
(A) Preservation of evidence and facilitation of inquiry
(B) The destruction of physical integrity and the promotion of digital records only
(C) The exclusion of the public and the restriction of verifiable historical analysis
(D) The avoidance of standardized protocols and the delay of repository creation tasks

Direction : Please read the following source carefully.

A national museum initiates a comprehensive strategy targeting the preservation and conservation of tangible and intangible cultures. The project strictly differentiates between the two forms of cultural heritage while recognizing their interconnected value. For tangible cultures, the museum employs rigorous conservation techniques to physically protect historical artifacts, architectural ruins, and ancient manuscripts from environmental degradation and physical decay. This physical conservation involves climate-controlled environments and chemical stabilization to ensure material longevity. Conversely, the preservation of intangible cultures requires entirely different methodologies, as these encompass oral traditions, performing arts, social rituals, and indigenous knowledge systems. To safeguard intangible cultures, the researchers prioritize active documentation, recording spoken narratives, and supporting the continuous intergenerational transmission of these living practices. Unlike tangible artifacts that can be locked in a vault, intangible heritage must be kept alive through continuous community practice and systematic recording. By implementing specialized strategies for both the physical conservation of tangible artifacts and the active preservation of intangible practices, the institution ensures a holistic safeguarding of the community's comprehensive cultural legacy.

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involves convening a carefully selected, small group of individuals to engage in a guided, interactive discussion on a specific topic. A trained moderator leads the session, introducing targeted questions to stimulate conversation while ensuring the discussion remains focused on the agricultural proposals. The defining strength of the focus group method lies in its reliance on group dynamics; participants do not merely answer the moderator but actively react to, build upon, or challenge the opinions expressed by their peers. This interactive environment brings forth collective perspectives, shared beliefs, and points of consensus or friction that might not emerge in isolated, one-on-one settings. The researchers meticulously record these group interactions, analyzing both the content of the arguments and the social dynamics of the debate. By employing the focus group method, the investigative team effectively harnesses conversational synergy, allowing them to capture a rich, collective understanding of the community's attitudes, apprehensions, and potential acceptance of the new agricultural initiatives.

Based on the above source, attempt the following five questions.

281. What defines the fundamental structure of the focus group method used in the study?
(A) Convening a selected, small group for a guided, interactive discussion
(B) Administering structured questionnaires to a massive, unselected demographic
(C) Conducting isolated, one-on-one interviews without peer interaction
(D) Allowing an unguided, random conversation without moderator interference

282. What is the designated role of the trained moderator during the session?
(A) To strictly forbid participants from challenging the opinions of their peers
(B) To introduce targeted questions and ensure the discussion remains focused
(C) To analyze the social dynamics of the debate after the session concludes
(D) To independently answer the targeted questions regarding agricultural proposals

283. What is identified as the defining strength of the focus group method?
(A) Its ability to eliminate points of consensus and friction completely within groups
(B) Reliance on group dynamics and peer opinions
(C) Its capacity to prevent participants from reacting to each other during sessions
(D) Its reliance on isolated settings to capture individual perspectives for analysis

284. What specific outcome does the interactive environment of the focus group produce?
(A) Collective perspectives not appearing in isolated settings
(B) The systematic suppression of shared beliefs and various community attitudes
(C) The restriction of conversational synergy to private one-on-one interactions
(D) The elimination of apprehensions regarding the new proposed agricultural initiatives

285. What two aspects of the group interactions do researchers meticulously analyze?
(A) The targeted questions and the isolated settings of the participants
(B) The individual questionnaires and the broad agricultural proposals
(C) The content of the arguments and the social dynamics of the debate
(D) The absence of friction and the independent nature of the findings

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Direction : Please read the following source carefully.

A cultural heritage institute launches a large-scale project emphasizing stringent documentation and archival practices to safeguard historical records. Effective documentation forms the crucial first step, requiring researchers to systematically record, catalog, and index every piece of cultural data they encounter during their studies. This rigorous documentation ensures that all contextual metadata—such as the date, location, and origin of the materials—is accurately captured for future reference. Following documentation, the institute implements robust archival practices to organize, store, and manage these records over the long term. Proper archival practices are essential for maintaining the physical and digital integrity of the collected materials, ensuring they remain accessible to future generations of scholars and the public. The

(D) They are unconstructed factual accounts devoid of any researcher presence

Direction : Please read the following source carefully.

In a critical study of community conflict resolution, researchers employ dialogical and discourse methods to unpack the intricacies of communication. The dialogical method focuses heavily on the interactive, conversational exchanges between individuals, treating knowledge as something collaboratively generated through dialogue rather than independently discovered. By utilizing the dialogical method, researchers analyze the back-and-forth verbal negotiations, emphasizing how participants co-construct meaning and resolve disputes through active conversation. Simultaneously, the investigators apply discourse methods to examine the broader, underlying power structures embedded within the language used by the community. Discourse methods allow the researchers to systematically analyze how institutional language, prevailing ideologies, and social hierarchies dictate who holds authority in these conversations and what remains unsaid. While the dialogical method captures the immediate, collaborative interaction between speakers, discourse methods reveal the macro-level societal rules governing those very interactions. By effectively integrating dialogical and discourse methods, the research team moves beyond simply recording spoken words to critically evaluating both the immediate conversational dynamics and the deeply entrenched linguistic power structures shaping the community's conflict resolution processes.

Based on the above source, attempt the following five questions.

276. How does the dialogical method treat the concept of knowledge?
(A) As something collaboratively generated through interactive dialogue
(B) As an independent entity discovered without any conversational interaction
(C) As a macro-level societal rule dictated by prevailing ideological systems
(D) As a structured output completely devoid of back-and-forth negotiations

277. What specific aspect of communication does the dialogical method primarily analyze?
(A) The deeply entrenched linguistic power structures of institutional language
(B) The unspoken prevailing ideologies that govern the broader societal rules
(C) The macro-level social hierarchies that dictate conversational authority
(D) The immediate back-and-forth verbal negotiations between individuals

278. What is the primary focus of discourse methods in this research?
(A) The collaborative generation of meaning through spontaneous dialogue
(B) The broader, underlying power structures embedded within the language
(C) The immediate, interactive conversational exchanges between speakers
(D) The simple recording of spoken words without critical evaluation

279. What do discourse methods help researchers understand about conversational authority?
(A) How participants independently discover factual knowledge without any dialogue
(B) How immediate back-and-forth negotiations resolve disputes in a simple way
(C) How institutional language and social hierarchies dictate authority
(D) How all conversational interactions remain entirely free of prevailing ideologies

280. What is achieved by integrating both dialogical and discourse methods?
(A) The exclusion of conversational dynamics in favor of macro-level linguistic analysis
(B) The realization that institutional language plays no role in conflict resolution today
(C) The restriction of research to simply recording spoken words as objectively as possible
(D) Evaluating immediate interactions and power structures

Direction : Please read the following source carefully.

To evaluate community reactions to newly proposed agricultural practices, researchers utilize the focus group method as their primary investigative tool. The focus group method

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five questions.

291. Which of the following items is classified as tangible culture requiring physical conservation?
(A) Indigenous knowledge systems
(B) Traditional performing arts
(C) Ancient historical manuscripts
(D) Intergenerational oral traditions

292. What specific techniques are utilized to protect tangible cultures from physical decay?
(A) Utilizing climate-controlled environments and chemical stabilization
(B) Recording spoken narratives and supporting living practices
(C) Promoting intergenerational transmission of architectural ruins
(D) Encouraging continuous community practice and systematic recording

293. What methodologies are necessary for the preservation of intangible cultures?
(A) Chemical stabilization and placing items in climate-controlled vaults
(B) Shielding social rituals from environmental degradation in secure vaults
(C) Applying physical conservation techniques to traditional performing arts
(D) Active documentation, recording narratives, and supporting transmission

294. How does intangible heritage significantly differ from tangible artifacts in terms of preservation?
(A) Intangible heritage is strictly preserved through chemical stabilization methods
(B) Intangible heritage must be kept alive through continuous community practice
(C) Tangible artifacts rely entirely on continuous intergenerational transmission
(D) Tangible artifacts are preserved through the recording of spoken narratives

295. What is the ultimate goal of implementing strategies for both tangible and intangible cultures?
(A) To prioritize physical artifacts over various indigenous knowledge systems in the study
(B) To merge chemical stabilization with the oral narrative documentation process
(C) Holistic safeguarding of the comprehensive cultural legacy
(D) To lock all cultural heritage in vaults to prevent daily community practice sessions

Direction : Please read the following source carefully.

An academic team studying traditional medicinal practices must strictly navigate fieldwork ethics and copyright issues, alongside complex patent rights. Upholding fieldwork ethics is paramount; the researchers must obtain informed consent, ensure absolute confidentiality, and prevent any exploitation of the indigenous practitioners sharing their knowledge. Ethical guidelines dictate that the community must clearly understand the research intent and face no harm from participation. Additionally, the team must address copyright issues regarding the documentation of traditional songs and written records collected during the study. They must ensure that the original creators retain proper attribution and control over how their copyrighted cultural expressions are published or reproduced. Furthermore, the commercial potential of the medicinal knowledge raises critical concerns regarding patent rights. The researchers are ethically and legally bound to prevent unauthorized commercial entities from claiming patent rights over the indigenous herbal formulas. Protecting these patent rights ensures that any potential commercial benefits are rightfully directed back to the community. By rigorously adhering to fieldwork ethics and carefully managing both copyright issues and patent rights, the researchers protect the community from intellectual and cultural exploitation.

Based on the above source, attempt the following five questions.

296. What is a primary requirement for upholding fieldwork ethics according to the passage?
(A) Ensuring the community transfers all knowledge ownership to researchers
(B) Publishing the indigenous herbal formulas without attribution to creators
(C) Allowing unauthorized commercial entities to access the medicinal data
(D) Obtaining informed consent and preventing exploitation of the practitioners

297. Why must the community clearly understand the research intent?

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251. What is the primary focus of the pre-fieldwork phase according to the source?
(A) Analyzing the collected materials to draw valid conclusions
(B) Formulating questions, securing permits, and reviewing literature
(C) Immersing in the actual environment to gather primary materials
(D) Systematically recording daily observations in real-time situations

252. Which activity defines the transition into the fieldwork phase?
(A) Immersing in the environment
(B) Formulating the precise research questions for the upcoming project
(C) Establishing a robust theoretical framework from existing literature
(D) Organizing the collected materials after leaving the physical location

253. What constitutes the primary responsibility during the post-fieldwork phase?
(A) Securing necessary administrative permits for the investigation
(B) Engaging in sustained interaction and recording daily observations
(C) Organizing collected materials and analyzing the research findings
(D) Systematically reviewing existing literature for a theoretical framework

254. What critical challenge does the research team face regarding the operational categories?
(A) The inability to secure all administrative permits during pre-fieldwork
(B) The lack of primary materials available throughout the fieldwork phase
(C) The difficulty of drawing academic conclusions during post-fieldwork tasks
(D) Significant overlap between categories due to dynamic realities

255. Why is distinguishing between the different fieldwork operations considered essential?
(A) It eliminates the need for reviewing existing literature entirely
(B) It ensures the community remains isolated from external influence
(C) It maintains systematic control over the entire project lifecycle
(D) It guarantees that the research questions will remain unchanged

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Direction : Please read the following source carefully.

In a comprehensive study of rural market dynamics, researchers must navigate the evolving notions of 'field' and 'data' to capture meaningful insights. The 'field' is no longer viewed merely as a static physical location but as a dynamic conceptual space where social interactions occur. Within this fluid environment, researchers collect varying types of 'data', specifically categorized as thick and thin data. To establish a baseline, the team first gathers thin data, which consists of superficial, quantifiable facts such as the number of vendors, daily sales figures, and market operating hours. While useful for broad overviews, this thin data lacks explanatory depth regarding human behavior. To overcome this limitation, the researchers focus heavily on acquiring thick data. This involves recording the complex web of social relationships, underlying cultural meanings, and the nuanced context behind the market exchanges. Thick data provides the profound contextual depth necessary to understand why certain trading practices persist. By recognizing the conceptual nature of the 'field' and purposefully integrating both thin and thick data, the researchers can construct a holistic and deeply contextualized understanding of the rural market dynamics under investigation.

Based on the above source, attempt the following five questions.

256. How is the notion of the 'field' conceptualized in the described study?
(A) As a strictly defined geographical boundary without social influence
(B) As a dynamic conceptual space where social interactions actively occur
(C) As a static physical location used only for quantifiable measurements
(D) As a superficial environment devoid of complex cultural meanings

257. What characterizes the thin data collected by the research team?
(A) Providing profound contextual depth regarding human behavioral patterns
(B) Capturing the underlying cultural meanings

ANSWERS

1. (B) The preparatory phase involving literature review, design, and acquiring permissions.
Pre-fieldwork represents the essential planning stage that occurs before a researcher enters the field. This phase encompasses several critical tasks, including conducting a thorough literature review to identify research gaps, formulating specific research questions, developing a robust methodology, and securing necessary institutional ethical clearances and government permissions to ensure the project is viable, ethical, and academically legitimate.

2. (C) Statement I is true but Statement II is false.
Pre-fieldwork is a preparatory stage dedicated to establishing a theoretical framework and securing the financial resources needed for investigation. Conversely, fieldwork involves direct, immersive engagement in a natural setting to collect primary data through observation and interviews. It does not focus solely on the statistical analysis of secondary data collected during the initial planning phase of the study.

3. (C) Budgeting is essential for securing grants and ensuring logistical feasibility.
Formulating a detailed budget during the pre-fieldwork phase is a vital component of research design. It allows investigators to determine the financial resources required for travel, equipment, and participant compensation. Furthermore, a well-structured budget is frequently a mandatory requirement for grant applications, as it demonstrates that the proposed research project is logistically feasible and financially sound for implementation.

4. (B) 1, 2, and 4 only
Pre-fieldwork involves essential preparatory steps taken before entering the research site. Conducting a comprehensive literature review, formulating a hypothesis or research question, and obtaining ethical clearance are foundational activities in this stage. However, data triangulation and coding are analytical processes that occur during or after fieldwork, as they require the primary data collected through direct observation or interviews.

5. (C) Identifying and formulating the research problem
Identifying and formulating the research problem is the foundational step of any research project. This initial process involves selecting a specific area of interest and narrowing it down into a clear, researchable question. This stage must occur before developing a research design or applying for permissions, as it dictates the entire direction, methodology, and theoretical scope of the study.

6. (A) Both (A) and (R) are true and (R) is the correct explanation of (A).
Conducting a thorough literature review is a mandatory component of the pre-fieldwork stage. By examining existing scholarly works, researchers can identify specific gaps in the current knowledge and refine their own research questions. This process is critical because it ensures the proposed study provides original insights and prevents the unnecessary duplication of research that has already been completed.

7. (D) Qualitative research always requires a rigidly testable null hypothesis formulated in pre-fieldwork.
Qualitative research often adopts a flexible approach, using exploratory or working hypotheses rather than rigid ones. This allows researchers to develop sensitizing concepts that can be refined during the study. Imposing a strictly testable null hypothesis at the start can limit the naturalistic inquiry and depth of understanding required in ethnographic research, which prioritizes emergent findings over fixed outcomes.

8. (A) P-3, Q-1, R-4, S-2
Pre-fieldwork tasks serve distinct and critical purposes in the research process. A pilot study tests the feasibility of tools, while a research proposal is used to secure funding and approval. Selecting a site ensures geographic and cultural

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relevance, and obtaining ethical clearance protects participants from harm. Correctly matching these tasks to their functions demonstrates a clear understanding of preparatory methodology.

9. (C) Research Design - The blueprint outlining how research will be conducted
Research design serves as the essential blueprint or plan for a study, detailing the methods for data collection and analysis. While literature reviews identify existing knowledge and gatekeepers facilitate community access, the research design provides the overall structure for the investigation. This component ensures the study remains focused and organized, addressing the research questions effectively during the fieldwork phase.

10. (A) 1, 3, 2, 4
The research process begins with identifying a specific problem or interest. Once defined, a literature review is conducted to contextualize the study and identify gaps. This knowledge then informs the development of a structured research design. Finally, the researcher must obtain ethical clearance before beginning data collection. This sequence ensures the project is theoretically grounded, systematically planned, and ethically sound.

11. (D) Conducting ethnographic participant observation
Pre-fieldwork is dedicated to the preparation and planning stages of a study, such as selecting sampling methods, designing questionnaires, and establishing theoretical frameworks. In contrast, ethnographic participant observation is a primary data collection technique that occurs during the fieldwork phase itself. This involves the researcher immersing themselves in the community to observe behaviors and cultural practices in their natural setting.

12. (B) 1, 2, 3, and 5
A pre-fieldwork research proposal must include foundational elements such as the research question, an extensive literature review, and the proposed methodology. Additionally, outlining the expected budget and timeline is essential for demonstrating logistical feasibility. Final data analysis and conclusions are not part of the proposal, as these activities can only be completed after the fieldwork and data collection are finished.

13. (C) Assessing accessibility, safety, community receptiveness, and logistics.
Selecting a field site requires evaluating several practical factors to ensure the research is viable. A competent researcher must consider physical accessibility, personal safety, and the logistical requirements of the project. Furthermore, assessing the receptiveness of the community is vital for building rapport and ensuring cooperation. Ignoring these elements can lead to significant obstacles or the failure of the entire project.

14. (D) Halt research activities and formally apply for the required permits through proper channels.
Securing legal research permits is a critical ethical and professional requirement in fieldwork. If a researcher lacks the necessary permissions, they must immediately stop all research activities to avoid legal repercussions and maintain academic integrity. Formal applications through the proper local or national channels ensure that the study is conducted transparently and respects the laws of the host country.

15. (A) To pre-test instruments like questionnaires on a small sample to identify flaws.
A pilot study is a small-scale trial conducted during the pre-fieldwork phase to evaluate the research design and tools. By testing instruments like questionnaires or interview guides on a limited sample, researchers can identify potential flaws or ambiguities. This allows for necessary adjustments before the full-scale study begins, ensuring that the final data collection process is more effective and reliable.

16. (B) The immersion of the researcher into the natural setting of the subjects to collect primary data.
Fieldwork is defined as a methodological approach where the researcher immerses themselves in the natural environment of the study group. Unlike laboratory experiments or archival research, fieldwork prioritizes the collection of primary data through direct interaction and observation. This immersive process allows the researcher to understand social behaviors and cultural practices

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17. (A) Both Statement I and Statement II are true.
The emic and etic perspectives are foundational concepts in ethnographic research. The emic perspective represents the insider's view, focusing on how community members perceive and categorize their own culture. The etic perspective represents the outsider's or researcher's view, utilizing external analytical frameworks to observe and interpret behavior. Both are necessary to provide a comprehensive understanding of social and cultural phenomena.

18. (A) To gather deep, contextual understanding of human behavior.
The primary purpose of conducting fieldwork in qualitative research is to gain a deep and contextualized understanding of human behavior and social processes. By engaging directly with people in their own environments, researchers can uncover the meanings, values, and motivations that drive social interaction. This approach provides rich, detailed data that quantitative methods or archival studies alone cannot capture.

19. (C) 1, 2, and 4
Successful fieldwork depends on building rapport and trust with the community. Speaking the local language, participating in daily activities, and respecting cultural traditions are effective strategies for integration. These actions demonstrate the researcher's commitment and facilitate open communication. Conversely, imposing external cultural values is counterproductive, as it creates barriers and may lead to hostility or the collection of biased data.

20. (D) Key informant
A key informant is an individual within a community who possesses extensive knowledge and experience regarding their culture or social group. These individuals play a vital role in fieldwork by providing deep insights, explaining complex social dynamics, and assisting the researcher in navigating the local environment. Establishing a strong relationship with key informants is essential for obtaining reliable and nuanced data.

21. (A) Both (A) and (R) are true and (R) is the correct explanation of (A).
Prolonged engagement is highly recommended in ethnographic research because it fosters trust between the researcher and the community. This extended time allows the researcher to move beyond superficial observations and overcome the Hawthorne effect, where participants might change their behavior because they are being watched. Consequently, long-term immersion leads to the collection of richer, more reliable, and authentic data.

22. (B) Building a good relationship with gatekeepers is crucial for entering the field.
Gatekeepers are individuals who control access to a community or organization, and they can be formal leaders or informal influencers. While building a positive relationship with them is essential for gaining entry, it is incorrect to assume they are always formal government officials. They can also represent specific interests, which might unintentionally limit a researcher's access to marginalized or dissenting groups.

23. (A) P-1, Q-3, R-4, S-2
Observational roles vary based on the researcher's level of participation and the transparency of their identity. A complete participant conceals their role, while a participant-as-observer is fully engaged but known. An observer-as-participant focuses on observation with minimal interaction, and a complete observer remains entirely detached. Correctly identifying these roles is fundamental for maintaining ethical standards and understanding researcher influence on data.

24. (A) Ethnocentrism - Evaluating other cultures objectively based on their own standards
Ethnocentrism is the tendency to view one's own culture as superior and to judge other cultures based on one's own standards, rather than evaluating them objectively. This perspective is a major challenge in fieldwork as it can lead to bias and misinterpretation. In contrast, culture shock, language barriers, and going native represent common psychological or logistical difficulties encountered during ethnographic immersion.

25. (A) 2, 1, 3, 4
Fieldwork typically begins with gaining entry through gatekeepers who facilitate access to

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58. (A) A multi-sited field
Studying New York City taxi drivers by riding with them, visiting dispatch centers, and interviewing their families in their home countries is a prime example of a multi-sited field. This approach allows the researcher to track social networks and cultural flows across different geographic locations. By moving beyond a single site, the researcher can gain a more holistic understanding of how transnational processes shape the lives and experiences of specific groups.

59. (D) Virtual field, qualitative digital data
When a researcher joins encrypted chats to observe a group of hacktivists who exist entirely online, they are navigating a virtual field. The information collected, such as messages and interactions within these chats, constitutes qualitative digital data. This methodological approach acknowledges that online spaces are valid sites for social interaction and that digital communication can provide rich insights into the culture and practices of specific groups.

60. (B) Cause: Globalization → Effect: Researchers must often track cultural flows across multiple geographic locations.
Globalization has significantly impacted the concept of the field by increasing the mobility of people, ideas, and goods. Consequently, researchers often find that a single geographic site is insufficient for understanding complex social phenomena. This has led to the development of multi-sited ethnography, where researchers follow cultural flows across different locations to capture how global processes are experienced and interpreted locally in an interconnected world.

61. (C) A contextual account including meaning and significance.
Thick description is a term used in anthropology to describe a detailed account of social behavior that includes its context, meaning, and significance. Unlike thin description, which only records physical acts, thick description aims to interpret why people do what they do. This approach allows researchers to understand the complex symbolic meanings that underlie cultural practices, providing a deeper insight into the lives of the people being studied.

62. (A) Both Statement I and Statement II are true.
Thin data refers to the raw, factual reporting of an event without any interpretation of its underlying meaning. Thick description, however, involves understanding the symbolic web of meanings in which a behavior is embedded. Both statements are correct as they highlight the essential difference between a superficial recording of a physical act and a contextualized interpretation of the cultural significance behind that same act.

63. (A) Thin data refers to surface-level, contextual-free facts, such as a simple count of events.
Thin data provides a basic, surface-level description of events or behaviors without accounting for their cultural or social context. This might include simple counts or purely physical descriptions of actions. While thin data provides essential factual information, it lacks the interpretive depth required to understand the symbolic meanings and intentions that thick description seeks to uncover in ethnographic research and anthropological analysis.

NODIA

64. (A) 1, 2, and 3
Thick description involves more than just recording a physical action; it requires placing that action within its specific cultural context and interpreting the intentions and meanings behind it. By combining these elements, researchers can transform a simple observation into a rich, significant account of social life. A complete lack of interpretation would result in thin description, which fails to capture the underlying significance of the behavior.

65. (B) Gilbert Ryle
The philosopher Gilbert Ryle originally coined the distinction between a "twitch" and a "wink" to illustrate the difference between a physical act and a socially meaningful gesture. A twitch is a simple involuntary movement (thin), while a wink is a deliberate, culturally understood signal (thick). This concept was later popularized in anthropology by Clifford Geertz to explain the fundamental importance of thick description in ethnographic research.

66. (A) Both (A) and (R) are true and (R) is the correct explanation of (A).
Clifford Geertz famously argued that the primary goal of ethnography is to produce

33. (B) Transcription involves converting spoken or recorded audio data into written text for analysis.
Transcription is the systematic process of converting recorded audio or video data, such as interviews or focus group discussions, into written text. This step is essential in qualitative research because it allows the researcher to conduct detailed analysis, such as coding and theme identification, on the verbatim record. Accurate transcription ensures that the nuances of the participants' voices are preserved.

34. (C) 1, 2, and 3
Standard qualitative coding involves several iterative steps: reading through the transcribed data to gain familiarity, generating initial codes (open coding), and identifying overarching themes or relationships (axial coding). These processes are designed to organize and interpret the data systematically. Discarding data that contradicts a researcher's bias is an unethical practice that undermines the validity and integrity of the entire study.

35. (C) Data saturation
Data saturation occurs during the analysis process when no new information, themes, or insights emerge from further data collection and review. It indicates that the researcher has gathered sufficient data to thoroughly understand the phenomenon under study. At this point, additional interviews or observations would likely result in redundant information, signaling that the data collection phase can be concluded.

36. (A) Both (A) and (R) are true and (R) is the correct explanation of (A).
Leaving the field is a sensitive process that should be handled with care. Researchers develop deep professional and personal relationships during fieldwork, and an abrupt departure can cause emotional distress for both the researcher and the community members. Managing this transition gradually ensures that social obligations are met and preserves the trust necessary for potential future research by others in that community.

37. (C) Qualitative data analysis is always a strictly linear process with no iterative steps.
Qualitative data analysis is inherently iterative and non-linear, often requiring the researcher to move back and forth between data collection, coding, and theory building. While software can assist in managing codes and identifying patterns, the process remains interpretive. The goal is to bridge the gap between raw field notes and a coherent narrative, ensuring that themes and relationships are accurately represented.

38. (A) P-2, Q-3, R-4, S-1
Post-fieldwork stages follow a logical progression: data reduction involves condensing raw notes into summaries, while data display organizes this information into visual formats like charts. Conclusion drawing focuses on interpreting these patterns to establish meaning and answer research questions. Finally, dissemination involves sharing the results with others through reports and presentations. Correctly matching these stages ensures a systematic approach to analysis.

39. (D) NVivo - Used for qualitative data analysis and coding text/audio
NVivo is a widely used computer-assisted qualitative data analysis software (CAQDAS) designed to help researchers organize, code, and analyze complex textual, audio, and visual data. Unlike SPSS, which is primarily used for quantitative statistical analysis, or AutoCAD and Photoshop, which serve design and image editing purposes, NVivo facilitates the systematic identification of themes and patterns in qualitative ethnographic data.

40. (B) 1, 2, 3, and 4
Post-fieldwork operations typically follow a chronological order starting with the transcription of recorded interviews. Once the text is prepared, the researcher begins coding the data to identify specific patterns. This leads to the broader identification of major themes and relationships across the entire dataset. Finally, these analyzed findings are synthesized into a comprehensive ethnographic report or doctoral dissertation for dissemination.

41. (C) Formulating the initial research hypothesis
Formulating the initial research hypothesis is a foundational activity that occurs during the pre-fieldwork stage, as it guides the design of the study. In contrast, post-fieldwork operations include archiving field diaries, writing the final dissertation, and presenting findings at academic

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seminars. These latter activities focus on the analysis and dissemination of information after the data collection phase has concluded.

42. (C) 1, 2, 3, and 4
An academic report produced after fieldwork must include the research question, literature review, and methodology used during the study. Most importantly, it must present the final data analysis and conclusions reached from the collected information. While budget and timeline are essential for a pre-fieldwork proposal to secure funding, they are generally not included as core components of the final research report.

43. (D) Use triangulation to explore why the discrepancy exists, treating the contradiction as a valuable finding.
When data from different sources contradict each other, a competent researcher uses triangulation to investigate the cause of the discrepancy. Rather than deleting or altering data to create a simpler narrative, the researcher should view these contradictions as opportunities for deeper insight. This approach maintains research integrity and often reveals complex social dynamics or varied perspectives that are essential for high-quality analysis.

44. (B) Anonymize the village name and alter non-essential geographical markers to protect the group.
Ethical research requires protecting participants from potential harm that may result from the publication of findings. If revealing a specific location poses a threat, such as exposing an indigenous group to illegal poaching, the researcher must anonymize the data. By using pseudonyms and altering non-essential markers, the researcher can report valuable ethnographic insights while fulfilling their primary ethical obligation to participants.

45. (C) Triangulation
Triangulation is the use of multiple methods, data sources, or theoretical perspectives to study a single phenomenon. By combining interviews, participant observation, and archival documents, researchers can cross-verify their findings and reduce the impact of potential biases inherent in any single method. This process enhances the validity, reliability, and depth of the final analysis, providing a more comprehensive understanding of the topic.

46. (D) Any space, physical or virtual, where social and cultural practices occur.
In contemporary anthropology, the definition of "the field" has expanded beyond isolated, rural villages. It now encompasses any space where social interactions and cultural practices take place, including urban environments, institutions, and digital platforms. This modern perspective recognizes that human culture is not confined to specific geographic boundaries and that researchers must adapt their methods to study social life wherever it occurs.

47. (A) Both Statement I and Statement II are true.
Traditionally, anthropologists viewed the field as a localized and geographically bounded area, often focusing on isolated communities. However, modern research frequently employs multi-sited fieldwork to track transnational processes, such as migration and global economic flows. This shift reflects an understanding that cultures are interconnected and that social phenomena must be studied across multiple locations to be fully understood in a globalized world.

48. (B) Virtual field or Digital ethnography
Digital ethnography, also known as netnography or virtual fieldwork, is the appropriate concept for studying communities that interact through online platforms. This approach recognizes that social life and cultural practices increasingly occur in digital spaces, such as online gaming communities. Researchers adapt traditional ethnographic methods, such as observation and interviewing, to gather data within these virtual environments, focusing on the unique dynamics of digital interaction.

49. (B) 2, 3, and 4
Contemporary ethnographic views suggest that data is co-constructed through interactions between the researcher and participants, rather than being purely objective. Qualitative data often includes subjective meanings, values, and interpretations. Furthermore, data can take various forms, including field notes, audio recordings, and physical artifacts. This perspective emphasizes that the researcher's presence and

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perspective are integral to the production and interpretation of ethnographic knowledge.

50. (A) George Marcus
George Marcus is the anthropologist most prominently associated with the shift toward multi-sited ethnography. This methodological approach was developed to study complex, global phenomena that cannot be adequately understood within a single, localized site. By following people, objects, stories, or conflicts across multiple locations, researchers can analyze how global processes and transnational networks shape local cultures and social practices in different contexts.

51. (A) Both (A) and (R) are true and (R) is the correct explanation of (A).
The traditional notion of a strictly bounded, isolated field is largely considered obsolete in modern ethnography. Globalization, increased migration, and the rise of digital communication have created a highly interconnected world where cultural boundaries are fluid. Consequently, anthropologists must now account for external influences and transnational connections, leading to a shift toward multi-sited and digital research to capture the complexities of contemporary life.

52. (D) Qualitative data is always considered superior to quantitative data in hard sciences like physics.
Quantitative and qualitative data serve different purposes and are used across various disciplines. Quantitative data focuses on numbers and statistics for measurement and comparison, while qualitative data explores meanings and narratives. While many researchers use a mixed-methods approach to combine the strengths of both, the claim that qualitative data is superior in fields like physics is incorrect, as these disciplines rely heavily on quantitative measurement.

53. (A) P-3, Q-1, R-4, S-2
Data concepts are defined by their source and perspective. Primary data is collected directly by the researcher, while secondary data consists of previously recorded information. Emic data reflects the internal cultural categories of the community, and etic data uses the researcher's external analytical frameworks. Correctly matching these concepts is essential for understanding how knowledge is produced, interpreted, and used within ethnographic research.

54. (B) Virtual Field - A remote island without internet access
A virtual field is defined by social interactions occurring through digital networks and online platforms, not by physical isolation. In contrast, institutional fields include hospitals or offices, and urban fields cover metropolitan neighborhoods. Transnational fields involve networks that cross national borders, such as migrant communities. The absence of internet access on a remote island would make it a physical field site, not a virtual one.

55. (A) 2, 3, 1, 4
The concept of the field has evolved from early "armchair anthropology," which relied on reports from travelers, to the localized, single-site immersion popularized by Malinowski. In response to globalization, multi-sited and global ethnographies became more prominent. Most recently, the rise of digital technology has led to the development of digital and virtual ethnography. This historical progression reflects changes in both social reality and anthropological methodology.

56. (A) A published census report from 1990.
Primary data consists of original information collected first-hand by the researcher during their study, such as interview transcripts, field diaries, and original photographs. A published census report is considered secondary data because it was previously collected and processed by another organization. While census data is valuable for providing context or statistical background, it is not generated directly by the researcher's own fieldwork activities.

57. (B) 1, 2, 3, and 4
Digital or virtual field data includes various forms of information generated through online interaction, such as social media posts, emails with informants, and forum discussions. Additionally, technical data like server log files can provide insights into user behavior in digital spaces. Carbon-dating of ancient pottery, however, is a physical scientific method used in archaeology to determine the age of artifacts and is not a form of digital field data.

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74. (A) Thick description
Documenting a boy's wink as a deliberate, culturally understood signal of a secret joke, rather than just a physical reflex, is a classic example of thick description. This approach acknowledges the meaning and intention behind the action within a specific social context. By interpreting the wink as a form of communication, the ethnographer provides a deeper understanding of the interaction than a simple recording of an eye movement.

75. (D) Thin description
Describing community members striking their chests without explaining the meaning behind the gesture is a thin description. It records the physical movement accurately but provides no context or interpretation of its cultural significance. To make this a thick description, the researcher would need to explain whether the act signifies mourning, pride, or a specific religious ritual, thereby uncovering the symbolic meaning intended by the participants.

76. (B) A systematic method of gathering data from a sample using standardized tools.
The survey method is a systematic research technique used to collect standardized data from a specific sample of a larger population. This approach typically utilizes tools such as questionnaires or structured interviews to gather information on people's attitudes, behaviors, or characteristics. Surveys are particularly effective for identifying trends and patterns across large groups, providing quantitative data that can be statistically analyzed and generalized.

77. (A) Both Statement I and Statement II are true.
A sample survey and a census are both important data collection methods. A sample survey involves gathering data from a representative subset of a population, which allows researchers to make inferences about the whole group. A census, however, involves collecting information from every single member of the population. Both methods are essential for demographic and social research, providing comprehensive data at different scales and levels of detail.

78. (D) Gathering standardized data from a large population for trends.
The survey method is most appropriate when a researcher needs to gather standardized information from a large number of people to identify broad trends or patterns. This approach is highly efficient for collecting quantitative data that can be compared across different groups. While deep symbolic meanings or historical linguistic evolution require qualitative or archival methods, surveys are ideal for mapping social characteristics and public opinions.

79. (B) 1, 2, and 4
Best practices in questionnaire design include using clear language, avoiding biased or leading questions, and ensuring a logical sequence. These steps help to minimize confusion and ensure that respondents provide accurate information. Including "double-barreled" questions, which ask about two different issues at once, is discouraged because it makes the results difficult to interpret and often leads to invalid data and participant frustration.

80. (B) Likert scale
The Likert scale is a popular psychometric tool used in surveys to measure people's attitudes or beliefs. It typically asks respondents to indicate their level of agreement or disagreement with a statement on a symmetric scale, such as "strongly agree" to "strongly disagree." This provides researchers with quantitative data on the intensity of people's feelings, allowing for a more nuanced analysis than simple "yes" or "no" questions.

81. (A) Both (A) and (R) are true and (R) is the correct explanation of (A).
Achieving a high response rate is essential for ensuring that survey results are valid and representative. If the response rate is low, there is a significant risk of non-response bias, where the people who chose to participate may differ in important ways from those who did not. This can lead to inaccurate conclusions about the broader population, undermining the overall reliability and generalizability of the survey findings.

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thick descriptions. He believed that human behavior is suspended in "webs of significance" that are culturally constructed. Therefore, an ethnographer's task is not just to record physical movements, but to interpret the symbolic meanings that participants attach to their own actions, allowing for a deeper understanding of social reality and cultural practices.

67. (C) Thin data is highly interpretive and focuses on symbolic meaning.
The statement that thin data is highly interpretive is incorrect; in fact, thin data is characterized by its lack of interpretation and focus on surface-level facts. Thick description is the approach that emphasizes symbolic meaning and cultural context. While surveys often generate thin data through standardized counts, participant observation is a primary method for generating the thick data required for deep ethnographic interpretation and analysis.

68. (A) P-2, Q-4, R-1, S-3
Understanding cultural meaning requires distinguishing between different levels of description. Thin description records an action without context, while thick description explains it within its cultural setting. The concept of "webs of significance" describes culture as a system of interconnected symbolic meanings. Interpretive anthropology focuses on deciphering these meanings. Correctly matching these concepts is essential for mastering the interpretive framework used in modern ethnographic research.

69. (C) Clifford Geertz - "The Interpretation of Cultures"
Clifford Geertz is most closely associated with the concept of thick description, which he explored extensively in his seminal work, "The Interpretation of Cultures." His approach emphasized that culture should be viewed as a text to be interpreted, focusing on symbolic meanings rather than discovering universal laws. While Gilbert Ryle provided the original philosophical distinction, Geertz transformed it into a central methodological principle for contemporary cultural anthropology.

70. (B) Cause: Sole reliance on thin data → Effect: Misinterpretation of the underlying cultural meaning.
Relying solely on thin data can lead to a significant misunderstanding of cultural behavior. Because thin data only records surface-level physical acts without context or intention, the researcher may fail to grasp the symbolic importance of a ritual or gesture. This lack of depth can result in inaccurate conclusions about a community's values and social dynamics, highlighting the necessity of thick description for authentic ethnographic analysis.

71. (D) Devoid of intentionality
Thick data is characterized by contextualization, interpretive depth, and a focus on symbols and meaning. It specifically seeks to uncover the intentionality behind human behavior, explaining why an action was performed within a particular cultural framework. Therefore, the claim that thick data is "devoid of intentionality" is incorrect, as understanding the purpose and meaning behind social acts is the fundamental goal of thick description.

72. (A) 1, 2, 4, and 5
Collecting thick data offers numerous benefits, including uncovering hidden social rules, understanding emotional contexts, and grasping linguistic nuances. These elements contribute to creating rich, narrative ethnographic accounts that provide deep cultural insight. While thick data is essential for qualitative analysis, it is not designed to produce easily quantifiable mass statistics, which is typically the goal of quantitative methods generating thin data from large-scale surveys.

73. (C) Investigate symbolic meanings like alliances or religious sacrifice.
To provide a thick description of sheep exchange, a researcher must move beyond counting or weighing the animals. Instead, they should investigate the deeper symbolic meanings, such as how the exchange facilitates social alliances, fulfills religious obligations, or marks status changes. This focus on context and meaning allows the researcher to understand the cultural significance of the event, transforming a simple transaction into a meaningful social act.

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the community. Once inside, the researcher focuses on establishing rapport to build trust with participants. This foundation allows for the collection of deep, authentic ethnographic data over time. Finally, the researcher must manage the process of leaving the field carefully to maintain relationships and ensure ethical closure.

26. (A) Using deception as the primary means of gathering all data.
Using deception as a primary tactic is highly discouraged in ethnographic fieldwork due to significant ethical concerns regarding informed consent and trust. While certain research might require covert elements, transparency is generally preferred to maintain community relationships and academic integrity. Activities like keeping field diaries, cross-checking information, and mapping the physical environment are standard, productive, and encouraged methods for data collection.

27. (B) 1, 2, 3, and 4
Standard qualitative field notes encompass various types of records, including immediate jottings, methodological reflections, and theoretical insights. Personal diaries for emotional reflections are also essential for practicing reflexivity and understanding researcher bias. While statistical regression outputs are valuable in quantitative research, they are not a standard component of the descriptive and interpretive notes typically generated during qualitative ethnographic fieldwork.

28. (B) Transparently communicate research neutrality and slowly build independent rapport with the hostile sub-group.
When facing hostility due to factional rivalries, a competent researcher must emphasize their neutrality and independent purpose. By transparently communicating that the research is not aligned with any single group and by making effort to build rapport with all parties, the researcher can mitigate suspicion. This patient approach is more effective and ethical than ignoring sub-groups, resorting to threats, or abandoning the site.

29. (C) Culture shock
Culture shock refers to the psychological disorientation and emotional distress experienced by individuals when they are immersed in a completely different cultural environment. Common symptoms include anxiety, homesickness, and a sense of alienation or frustration. This is a frequent occurrence for researchers during the early stages of fieldwork as they adjust to new social norms, languages, and daily living conditions.

30. (D) Cause: Lack of rapport → Effect: Informants providing superficial or misleading data.
Establishing rapport is critical for building trust between the researcher and participants. Without adequate rapport, informants may feel uncomfortable or suspicious, leading them to provide superficial, guarded, or intentionally misleading information. This significantly compromises the depth and validity of the research findings, as the researcher fails to access the authentic perspectives and "backstage" behaviors essential for high-quality ethnographic data.

31. (A) Data analysis, writing, and dissemination after leaving the field.
Post-fieldwork operations encompass all research activities that take place after the data collection phase is complete. This includes the systematic analysis of field notes and interview transcripts, the drafting of the final report or dissertation, and the dissemination of findings through publications or presentations. These steps are essential for transforming raw data into meaningful knowledge and sharing it with the academic community.

32. (C) Statement I is true but Statement II is false.
Data cleaning is a vital post-fieldwork process that involves identifying and correcting errors, inconsistencies, or omissions within a dataset. While Statement I correctly defines this process, Statement II is incorrect because data cleaning is applicable to both qualitative field notes and quantitative survey data. Ensuring that data is accurate and organized is a fundamental requirement for reliable analysis in any research methodology.

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82. (A) Closed-ended questions are generally harder and more time-consuming to statistically analyze than open-ended questions.
The statement that closed-ended questions are harder to analyze is incorrect; they are actually much easier and faster to process statistically because the response options are standardized. Open-ended questions provide richer qualitative data in the respondent's own words but require time-consuming coding and analysis. Most surveys use a combination of both types to balance the efficiency of quantitative data with the depth of qualitative insights.

83. (A) P-3, Q-2, R-4, S-1
Sampling techniques are chosen based on the research goals and population characteristics. Simple random sampling gives everyone an equal chance of selection, while stratified sampling ensures subgroups are represented. Snowball sampling is effective for reaching hard-to-access groups through referrals, and convenience sampling relies on easy availability. Correctly matching these techniques to their definitions is fundamental for ensuring the validity and appropriateness of the survey design.

84. (D) Confirmation Bias - When respondents randomly select answers without reading the questions.
The description provided for confirmation bias is incorrect; confirmation bias actually refers to the researcher's tendency to favor information that supports their existing beliefs. Randomly selecting answers is often called "straight-lining" or "non-differentiation." In contrast, social desirability, recall bias, and interviewer bias are well-recognized challenges in survey research that can significantly affect the accuracy and reliability of the data collected from respondents.

85. (C) Cause: Double-barreled question → Effect: Confusion and invalid data due to multiple unrelated parts.
Using double-barreled questions, which ask about two distinct issues in a single question, often leads to confusion for the respondent. Since a person might agree with one part but disagree with the other, their answer becomes impossible to interpret accurately. This results in invalid data and undermines the reliability of the survey, as the researcher cannot determine which part of the question the respondent was addressing.

86. (B) Purposive sampling
Purposive sampling is a non-probability sampling method where participants are selected based on specific characteristics or the researcher's judgment. In contrast, simple random, stratified, and cluster sampling are all probability-based methods where every member of the population has a known, non-zero chance of being selected. Probability methods are essential for statistical generalization, while non-probability methods like purposive sampling are often used in qualitative or exploratory research.

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87. (B) 1, 2, 3, and 4
Correct survey methodology involves clearly defining objectives, determining the target population, and designing and piloting the questionnaire. After these steps, the survey is administered to the sample. Deleting outliers simply because they do not match the hypothesis is an unethical practice that compromises the integrity of the study. A researcher must handle all data honestly, including findings that challenge their initial assumptions or theoretical framework.

88. (A) Sending follow-up reminders and offering small incentives to non-respondents.
To reduce non-response bias, a competent researcher should take active steps to encourage participation. Sending follow-up reminders or offering small, culturally appropriate incentives can help increase the response rate and ensure a more representative sample. Fabricating responses or misrepresenting data is unethical and destroys research credibility. Addressing non-response through legitimate follow-up methods is the standard professional approach to maintaining the validity of survey findings.

89. (C) Switch to an anonymous, self-administered questionnaire.
When dealing with sensitive health issues in a conservative community, participants may feel uncomfortable answering questions face-to-face. Switching to an anonymous, self-administered questionnaire can provide a greater sense of privacy and safety, encouraging more honest responses. This methodological adjustment

indigenous land, they might look for how the text uses terms like "backward" or "underutilized" to justify the seizure of territory. This analysis reveals how the document serves the interests of those in power by constructing a narrative that makes the dispossession of marginalized groups seem legitimate or necessary.

149. (C) Dialogical and co-authored ethnography
This scenario is a prime example of a dialogical and co-authored ethnography. By presenting the storyteller's exact words alongside the researcher's responses and listing both as authors, the book acknowledges that the cultural knowledge produced was a collaborative effort. This format breaks down the traditional authority of the researcher and directly involves the informant in the representation of their own culture, fulfilling the goals of shared authority and multi-vocal ethnographic writing and analysis.

150. (B) By analyzing the diverse, competing, and sometimes contradictory voices, slang, and jargon used by different groups in the market.
Applying the concept of "heteroglossia" to market data involves recognizing and analyzing the many different voices and social languages present in that space. This includes the various slang, professional jargon, and dialects used by different vendors and customers. By highlighting these diverse and sometimes contradictory perspectives, the researcher provides a more complex and authentic account of the social life in the market, acknowledging that culture is not a singular, unified voice but a collection of interacting perspectives.

151. (D) A planned group discussion guided by a moderator to elicit perceptions.
A focus group is a qualitative research method where a small group of people discusses a specific topic, guided by a moderator. The goal is to elicit the participants' perceptions, attitudes, and experiences through social interaction. Unlike one-on-one interviews, focus groups rely on group dynamics to generate insights that might not emerge in a solo setting. This method is particularly useful for exploring diverse viewpoints and understanding the reasoning behind shared or conflicting beliefs.

152. (D) The moderator's role is to facilitate discussion, ensure all voices are heard, and keep the group on topic.
In a focus group, the moderator's role is to act as a facilitator, not a dominant leader. They are responsible for creating a comfortable environment where all participants feel free to share their opinions. The moderator must ensure that the discussion remains focused on the research topic while preventing any single individual from dominating the conversation. Dominating the discussion or steering participants toward a specific hypothesis would compromise the validity and integrity of the qualitative data.

153. (C) Interaction (group dynamics) generates missing individual insights.
Group dynamics are a central feature of the focus group method, not a nuisance. The social interaction between participants often triggers memories and insights that might not be captured in individual interviews. This "synergy" allows for a richer exploration of the topic, as participants react to and build upon each other's comments. While interaction is valuable, it does not guarantee a consensus, and the researcher's goal is to capture the full range of diverse opinions expressed.

154. (B) 6 to 10 participants
The ideal size for a focus group is generally considered to be between 6 and 10 participants. This size is large enough to foster diverse perspectives and a lively discussion through group dynamics, but small enough to remain manageable for the moderator. If the group is too small, the interaction may be limited; if it is too large, it can become difficult to ensure that everyone has an opportunity to speak and that the conversation remains focused.

155. (D) Robert K. Merton
Robert K. Merton is the sociologist most often credited with developing the early methodology for focus group interviews, which he originally called "focused interviews." His work established the principles for using group discussions to explore people's reactions to specific stimuli, such as films or advertisements. Since then, the method has been widely adopted across the social sciences and in market research as a valuable

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unstructured, flexible, and qualitative nature. While structured observation uses predefined schedules to tally specific behaviors, ethnography relies on recording the complexities of social life as they unfold naturally. This exploratory approach allows researchers to discover emergent patterns and meanings that structured frameworks might overlook.

98. (A) P-2, Q-1, R-3, S-4
Different observational methods present unique challenges. Covert observation raises ethical issues regarding deception, while overt observation may cause participants to change their behavior. Complete participation carries the risk of "going native," where the researcher loses their analytical objectivity. Non-participant observation often fails to capture the deep, subjective meanings of social acts. Matching these concepts is essential for understanding the trade-offs involved in selecting a research methodology.

99. (C) Overt Observation - The community is fully aware of the researcher's identity.
Overt observation is defined by transparency, where the researcher's identity and research goals are clearly communicated to the community. This approach is essential for obtaining informed consent and building ethical relationships. In contrast, emic perspectives are achieved through immersion, not distance, and covert observation involves concealment. Identifying the correct pair is fundamental for understanding the ethical and methodological foundations of qualitative research and participant observation.

100. (D) Cause: Observer Bias → Effect: The researcher subconsciously filters data to confirm their pre-existing beliefs or theories.
Observer bias occurs when a researcher's personal beliefs, expectations, or theoretical framework influence how they perceive and record data. This can lead to a subconscious filtering of information, where the researcher focuses on evidence that confirms their hypotheses while ignoring contradictory data. This bias compromises the validity and objectivity of the research, highlighting the need for reflexivity and systematic data collection to ensure findings are reliable.

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101. (C) It provides access to "backstage" behavior and tacit knowledge that surveys miss.
A major advantage of participant observation is its ability to uncover "backstage" behaviors—the private actions and conversations that people may not reveal in surveys or formal interviews. This method also allows researchers to grasp tacit knowledge, which is the unstated understanding and skills that members of a community share. By immersing themselves in group life, researchers can gain a more authentic and comprehensive understanding of social reality.

102. (A) 1, 2, 3, and 5
Effective field note management involves making discreet jottings during events and expanding them into detailed notes as soon as possible. It is also critical to maintain a clear distinction between descriptive observations and the researcher's own analytical or emotional reflections. Regularly backing up notes ensures that valuable data is not lost. Waiting weeks to write down observations is discouraged, as memory fades quickly, leading to inaccuracies.

103. (D) Use reflexivity to analyze how their bias is affecting their notes and attempt to step back and document all sides objectively.
When a researcher becomes emotionally or politically invested in a community dispute, they must practice reflexivity. This involves critically examining how their personal feelings and positionality might be influencing their data collection and interpretation. By acknowledging their bias, the researcher can take steps to regain their objectivity, ensuring they document all perspectives of the situation. This practice is essential for maintaining the validity and integrity of the research.

104. (A) Complete Observer / Non-participant
In this scenario, the researcher is performing the role of a complete observer or non-participant. They are physically present at the event but do not participate, interact with the members, or openly record data during the ceremony. This role allows the researcher to observe the ritual in its natural form without influencing the behavior of the participants, although it may limit their ability to understand the subjective meanings behind the actions.

demonstrates research competency by prioritizing participant comfort and data accuracy over the original plan, while still maintaining the ethical principle of informed, voluntary participation.

90. (A) Quota or Stratified sampling
To ensure a sample accurately reflects the proportions of different groups within a population, such as the 70/30 ratio of undergraduates to postgraduates, a researcher uses quota or stratified sampling. This approach involves dividing the population into relevant subgroups and then sampling from each to match the known demographics. This technique ensures that the final sample is representative of the entire population, increasing the validity of the survey results.

91. (D) Immersion in group life while observing their daily practices.
Participant observation is a core ethnographic method that involves the researcher immersing themselves in the daily life of a community over an extended period. By both participating in activities and observing interactions, the researcher gains a deep, "insider" understanding of social norms, cultural practices, and symbolic meanings. This immersive approach allows for the collection of rich primary data that remote observation or archival studies cannot provide.

92. (A) Both Statement I and Statement II are true.
Overt and covert observation represent two different ethical and methodological approaches to research. In overt observation, the researcher is transparent about their identity and purpose, allowing for informed consent. In covert observation, the researcher conceals their role, which can provide access to "backstage" behaviors but raises significant ethical concerns. Both statements correctly define these terms, highlighting the fundamental choice researchers must make regarding transparency in the field.

93. (C) The researcher observes from a distance without interacting or participating in the group's activities.
Non-participant observation occurs when the researcher maintains a detached position, watching and recording behaviors without becoming part of the social interaction. While this method can provide a more objective "outsider" view and minimizes the researcher's influence on the group, it lacks the deep subjective understanding gained through active participation. This approach is the opposite of the "complete participant" role, where the researcher is fully immersed.

94. (D) 1, 2, 3, and 4
The standard typology of observational roles includes complete participant, participant-as-observer, observer-as-participant, and complete observer. These roles represent a spectrum ranging from full immersion to total detachment. Choosing the appropriate role depends on the research objectives, the nature of the setting, and ethical considerations. All four categories are recognized as valid frameworks for conducting and analyzing observational data within social science research and ethnography.

95. (A) Bronisław Malinowski
Bronisław Malinowski is widely credited with popularizing the participant observation method through his extensive fieldwork in the Trobriand Islands. His work emphasized the importance of long-term immersion, learning the local language, and participating in daily life to understand the "native's point of view." This approach revolutionized anthropology, moving it away from "armchair" theorizing toward a more rigorous, empirically grounded, and immersive scientific methodology for studying human culture.

96. (A) Both (A) and (R) are true and (R) is the correct explanation of (A).
The Hawthorne effect, also known as the observer effect, occurs when people alter their behavior because they are aware they are being studied. In the initial stages of participant observation, this can lead to data that is less than authentic. To mitigate this, researchers spend extended time in the field, allowing the community to become accustomed to their presence, which eventually leads to more natural and reliable observations.

97. (B) Ethnographic participant observation is typically highly structured and strictly quantitative.
The statement that ethnographic participant observation is highly structured and quantitative is incorrect; it is actually characterized by its

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society and cultural variation across different groups and regions.

113. (A) P-2, Q-3, R-1, S-4
Matching classic ethnographies with their authors is fundamental for understanding the history of anthropology. Evans-Pritchard's "The Nuer" and Mead's "Coming of Age in Samoa" are foundational texts in social and cultural anthropology. Malinowski's "Argonauts of the Western Pacific" established fieldwork standards, while Geertz's "The Interpretation of Cultures" introduced the interpretive approach. Correctly identifying these works demonstrates a comprehensive knowledge of the discipline's landmark studies and theoretical developments.

114. (A) Double-blind Clinical Trial - Evaluating the cultural meaning of myth.
A double-blind clinical trial is a quantitative experimental method used primarily in medicine to test the effectiveness of treatments, not for evaluating cultural meanings. In contrast, unstructured interviews, life histories, and kinship mapping are all standard qualitative techniques used in ethnographic research. These methods are designed to explore social relationships, personal narratives, and cultural values, providing the rich, descriptive data that characterizes high-quality ethnographic studies of human societies.

115. (C) Increased likelihood of culture shock, psychological stress, and potentially 'going native'.
Prolonged isolation in a foreign culture can lead to significant psychological challenges for a researcher. Without the support of peers, they are more susceptible to intense culture shock and emotional stress as they struggle to adapt to new norms. Additionally, the researcher may risk "going native," where they over-identify with the community and lose their analytical objectivity. These factors highlight the importance of maintaining professional connections and practicing reflexivity during fieldwork.

116. (D) Large-scale randomized control trials (RCTs)
Core ethnographic methods include participant observation, semi-structured interviews, and ethnographic mapping, all of which focus on gathering deep qualitative data in natural settings. Large-scale randomized control trials (RCTs) are a quantitative experimental method used to test the impact of specific interventions by comparing treated and control groups. While valuable in other fields, RCTs are generally not used in ethnography, which prioritizes holistic understanding and naturalistic inquiry over controlled experimentation.

117. (A) 1, 2, 3, and 5
Standard ethnographic texts are characterized by "thick description," the integration of native voices (emic perspective), and reflexive analysis of the researcher's role. Historically, many ethnographies also used the "ethnographic present" tense to describe cultures. Presenting findings purely through algebraic equations is not a feature of ethnographic writing, which relies on rich narrative and interpretive analysis to convey the complexities of social and cultural life to the reader.

118. (B) Assisting with planting while systematically asking questions and jotting down field notes during breaks.
A competent ethnographer must balance active participation with systematic observation. Assisting with community tasks like planting allows the researcher to experience daily life first-hand and build rapport. However, they must also maintain their analytical role by asking targeted questions and recording detailed field notes. This combination ensures that the researcher gathers both experiential and observational data, which is essential for providing a comprehensive and nuanced account of the cultural practices being studied.

119. (D) Institutional ethnography
Institutional ethnography is a research method that focuses on how social relations are organized within a specific institution, such as a hospital or a school. By shadowing workers and observing their daily interactions, researchers can uncover the underlying rules, power structures, and administrative processes that shape the experiences of individuals within that organization. This approach provides a detailed understanding of how institutions function and how they impact the people who interact with them.

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105. (C) Lack of informed consent and use of deception
Taking a job to study workers without revealing one's identity as a researcher is a form of covert participant observation. The primary ethical issue here is the lack of informed consent, as the participants are unaware they are being studied. Using deception to gain entry into a social group violates the fundamental ethical principle of transparency and can damage the reputation of the research community and the trust of the participants.

106. (A) A descriptive account of a culture based on prolonged fieldwork.
Ethnography is defined as a detailed, descriptive account of a specific culture or social group, primarily based on data collected through prolonged fieldwork. It involves the use of multiple qualitative methods, particularly participant observation, to understand the community's way of life from an insider's perspective. The goal is to provide a holistic view of the social practices, beliefs, and values that characterize the group being studied.

107. (C) Statement I is true but Statement II is false.
Ethnography traditionally employs a holistic approach, assuming that various aspects of a culture, such as economy, religion, and kinship, are deeply interconnected. This perspective allows researchers to understand how different social systems influence one another. However, Statement II is false because ethnography relies on naturalistic inquiry and immersive fieldwork rather than experimental laboratory designs, which isolate variables in a controlled environment to test specific hypotheses.

108. (B) To grasp the native's point of view and his relation to life.
The central goal of the ethnographic method, as famously stated by Malinowski, is to understand the community's perspective and their relationship to the world around them. This requires the researcher to move beyond their own cultural biases and attempt to see the world through the eyes of the people being studied. By capturing this internal viewpoint, ethnographers can provide a more authentic and meaningful description of human culture and social life.

109. (A) 1, 2, and 3
Classical ethnographic fieldwork is based on several core principles, including prolonged engagement within the community and a basic level of proficiency in the local language. Participant observation is the primary data collection technique used to gain a deep understanding of social life. Relying solely on secondary historical texts is not a feature of ethnography, which prioritizes the collection of original, first-hand primary data through direct immersion and interaction.

110. (D) Bronisław Malinowski
Bronisław Malinowski is often called the "father of modern ethnography" due to his groundbreaking work, "Argonauts of the Western Pacific." His research in the Trobriand Islands established the standard for ethnographic fieldwork, emphasizing long-term immersion, participant observation, and the importance of understanding the "native's point of view." His approach moved anthropology toward a more rigorous, empirically based discipline that prioritizes direct engagement with the cultures being studied.

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111. (A) Both (A) and (R) are true and (R) is the correct explanation of (A).
Reflexivity is a vital component of modern ethnographic writing because it acknowledges that the researcher is not an invisible or neutral observer. By explicitly analyzing how their own background, gender, and social position influenced their interactions and interpretations, the researcher provides a more transparent and honest account of the knowledge production process. This practice enhances the credibility of the research by situating the findings within their specific context.

112. (B) Ethnography and ethnology are exact synonyms and can be used interchangeably.
Ethnography and ethnology are related but distinct concepts. Ethnography is the detailed, descriptive study of a single culture based on fieldwork. Ethnology, however, is the comparative and analytical study of multiple cultures to identify universal patterns or theoretical generalizations. Therefore, they are not synonyms. Ethnography provides the essential raw data that ethnology uses to build broader theories about human

discovering absolute truth is incorrect. In fact, postmodernism rejects the idea of a single, objective reality and instead views cultural accounts as inherently partial and subjective. It highlights how power relations and the researcher's own perspective influence the production of knowledge, arguing that ethnographic "truths" are constructed through social interaction and are always open to multiple interpretations and critiques.

128. (A) P-1, Q-2, R-3, S-4
Postmodern concepts are essential for a critical approach to ethnography. Reflexivity involves analyzing the researcher's role, while autoethnography blends personal biography with cultural analysis. The crisis of representation reflects doubt about depicting others accurately, and deconstruction involves analyzing texts for hidden biases and power. Correctly matching these concepts is fundamental for understanding the theoretical and methodological shifts that have shaped contemporary anthropology and its critique of traditional objective representation of cultures.

129. (B) Dialogical Ethnography - Presenting research as an ongoing conversation between researcher and subject.
Dialogical ethnography is a postmodern approach that presents research as an active conversation between the researcher and the participants. This method challenges the traditional hierarchy where the researcher is the sole authoritative voice. By showing the back-and-forth interaction, the text reveals how cultural knowledge is co-constructed. In contrast, experimental ethnography moves away from sterile objectivity, and the "omniscient narrator" is a style that postmodernists explicitly seek to deconstruct and replace.

130. (A) A shift from realist, objective ethnographic writing to more reflexive, experimental, and self-critical forms of writing.
The postmodern critique of the 1980s led to a significant shift in anthropological methodology and writing. Researchers moved away from trying to produce perfectly objective, realist accounts of other cultures. Instead, they began to embrace more reflexive, experimental, and self-critical forms of writing that acknowledged the researcher's own presence and the subjective nature of cultural interpretation. This "literary turn" transformed ethnography into a more transparent and multifaceted discipline that emphasizes the complexity of representation.

131. (C) Classical ethnography fails to collect adequate demographic statistics.
Postmodern ethnography critiques classical methods for masking power imbalances, treating cultures as static (the ethnographic present), and assuming the researcher is a neutral observer. However, the claim that classical ethnography fails to collect demographic statistics is not a primary postmodern critique. Many classical ethnographies included extensive quantitative data. The postmodern focus is primarily on the nature of representation, authorial authority, and the subjective construction of cultural truth, rather than the amount of statistical data collected.

132. (A) 1, 2, 3, and 5
Postmodern ethnography employs several experimental strategies, such as co-authorship with informants and incorporating raw field notes directly into the final text. Researchers also use creative formats like poetry or theatrical scripts to convey meaning and highlight the ambiguities and contradictions found in their data. Conversely, using a passive voice to feign scientific objectivity is a traditional technique that postmodernists reject in favor of a more transparent, first-person, and reflexive writing style.

133. (C) They present both accounts in the text, acknowledging that social reality is multifaceted and contested.
A researcher demonstrating postmodern competency would handle conflicting informant accounts by presenting both perspectives in the final report. This approach recognizes that social reality is often multifaceted and that different individuals can have valid, yet contradictory, views of the same event. By acknowledging these discrepancies, the ethnographer avoids imposing a false consensus and provides a more honest and complex representation of the community's internal dynamics and diverse perspectives.

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120. (A) Emic perspective
When a researcher prioritizes the community's own spiritual terminology and beliefs to explain illness, they are using the emic perspective. This approach focuses on the internal cultural meanings and categories as understood by the participants themselves. By highlighting the local worldview over external biomedical frameworks, the researcher provides a more authentic and culturally grounded account of how the community perceives and responds to health and illness within their own social context.

121. (C) A critical approach that questions authorial authority, objectivity, and emphasizes reflexivity.
Postmodern ethnography is a critical approach that emerged in response to traditional ethnographic methods. It questions the researcher's ability to be perfectly objective and challenges the idea of a single, authoritative account of a culture. This approach emphasizes reflexivity, requiring researchers to acknowledge their own influence on the data. Postmodern ethnography also highlights how power dynamics and the researcher's own identity shape the production and representation of cultural knowledge.

122. (A) Both Statement I and Statement II are true.
The "crisis of representation" in postmodern anthropology refers to the concern that researchers cannot objectively depict another culture without including their own biases. Furthermore, postmodernists argue that traditional ethnographies are not just objective reports, but literary texts influenced by colonial power dynamics. Both statements accurately reflect the postmodern critique of classical ethnography, which emphasizes the subjective and constructed nature of cultural accounts and the need for more reflexive and transparent research practices.

123. (D) Inclusion of multiple, contrasting perspectives of the informants.
Polyphony in postmodern ethnography refers to the inclusion of multiple and often contrasting voices or perspectives within the research text. Instead of a single, authoritative narrator, polyphonic ethnographies allow informants to speak for themselves, presenting a more complex and multifaceted view of social reality. This approach acknowledges that different individuals within a community may have diverse experiences and interpretations of their own culture, challenging the idea of a unified cultural truth.

124. (B) 1, 2, and 3
Postmodern ethnography is characterized by the deconstruction of the objective authorial voice and a strong focus on reflexivity. Researchers in this tradition often use experimental writing styles, such as dialogue or poetry, to convey cultural meaning and acknowledge the subjective nature of their findings. Strict adherence to biological determinism is not a feature of this approach, as postmodernism emphasizes the social and cultural construction of reality rather than fixed biological explanations for human behavior.

125. (C) James Clifford and George E. Marcus
James Clifford and George E. Marcus edited the influential 1986 volume, "Writing Culture: The Poetics and Politics of Ethnography." This work was a landmark in the postmodern turn in anthropology, as it critically examined the way ethnographic texts are written and the power relations involved in cultural representation. It challenged traditional notions of objectivity and encouraged researchers to experiment with more reflexive, transparent, and multi-vocal forms of ethnographic writing and analysis.

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126. (A) Both (A) and (R) are true and (R) is the correct explanation of (A).
Postmodern ethnographers frequently use dialogical formats to present their research as an ongoing conversation between themselves and their informants. This approach is intended to decentralize the researcher's authority and give more prominence to the voices of the people being studied. By including verbatim transcripts of interactions, the ethnographer acknowledges that cultural knowledge is co-produced through social engagement, providing a more transparent and collaborative account of the research process and its findings.

127. (A) It asserts that scientific, positivist methods are the only valid way to discover the absolute truth of a culture.
The statement that postmodern ethnography supports scientific, positivist methods for

their influence and justify social inequalities. Analyzing these hegemonic discourses allows researchers to uncover how language serves specific ideological interests, providing a deeper understanding of the relationship between communication, power, and social structure within a culture.

142. (D) Dialogue used merely to extract data for the author's summary.
In a true dialogical method, the interaction between the researcher and the informant is seen as a collaborative production of knowledge, where meanings emerge from the dialogue itself. This often involves presenting long, verbatim exchanges in the final text. Using dialogue merely as a tool to extract data for the researcher's own summary is not a dialogical approach, as it maintains the traditional hierarchy and silences the independent voices of the participants in the research report.

143. (A) P-1, Q-2, R-3, S-4
Understanding discourse and dialogue requires mastering several key concepts. Heteroglossia refers to the presence of multiple voices, while hegemonic discourse is the narrative used by dominant groups to maintain power. Co-authorship involves informants as joint creators, and textualization is the process of turning lived experiences into written records. Correctly matching these concepts is fundamental for researchers who want to use more critical and collaborative approaches to ethnographic writing and cultural analysis.

144. (B) August Comte - Postmodern Dialogical Ethnography
The pairing of August Comte with postmodern dialogical ethnography is incorrect. Comte was the founder of positivism, an approach that emphasizes objective, scientific laws and is very different from the subjective and reflexive nature of postmodern methods. In contrast, Michel Foucault is correctly linked to discourse and power, Mikhail Bakhtin to dialogism and polyphony, and Norman Fairclough to critical discourse analysis. These scholars provided the foundational theories for modern, critical approaches to studying language and society.

145. (B) Cause: Analyzing hegemonic discourse → Effect: The researcher discovers how dominant societal narratives justify the marginalization of that community.
Analyzing hegemonic discourse allows researchers to understand how the language and narratives used by dominant groups in society can reinforce and justify the exclusion of marginalized communities. This approach reveals how certain ideas become "common sense," making social inequalities seem natural or inevitable. By uncovering these linguistic mechanisms, researchers can highlight the power dynamics at play and provide a more critical analysis of the social structures that sustain marginalization and oppression.

146. (A) Analyzing purely phonetic sound waves without concern for meaning.
Critical Discourse Analysis (CDA) focuses on how language is used to sustain social inequalities and reproduce ideological assumptions. It examines the relationship between discourse and social structures, uncovering the hidden power dynamics in texts. Analyzing purely phonetic sound waves without regard for meaning is a branch of linguistics (phonetics) but is not a focus of CDA, which is primarily concerned with the social and political significance of meaning and communication in social life.

147. (A) 1, 2, 4, and 5
A true dialogical approach involves recording and transcribing conversations verbatim and then sharing these transcripts with informants for their feedback and revision. The final publication preserves the back-and-forth interaction between the researcher and the participant, acknowledging the co-production of knowledge. Removing dissenting opinions is a form of censorship that contradicts the principles of dialogue and polyphony, which seek to represent the diverse and sometimes conflicting perspectives of the community members being studied.

148. (D) How language frames practices as "backward" to justify seizure.
A researcher performing Critical Discourse Analysis on a government policy document would examine how language is used to frame certain practices or groups. In the case of

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134. (B) Autoethnography
Autoethnography is a research method where the researcher uses their own personal experiences, emotions, and memories as primary data to analyze a specific cultural phenomenon. In this case, the researcher's background as a competitive swimmer provides a unique "insider" perspective that is integrated with data from other participants. This approach emphasizes the researcher's subjectivity and reflexivity, exploring how their own identity and history are intertwined with the broader culture they are studying.

135. (D) Transparently situate the knowledge produced and reveal its constructed nature.
By dedicating a chapter to how their identity influenced the community's behavior, the researcher is practicing reflexivity. This application serves to transparently situate the knowledge they produced, showing that it was shaped by their specific social position and interactions. Instead of claiming to have found an absolute objective truth, the researcher reveals how their presence altered the data, which is a key goal of modern, self-critical ethnographic writing and analysis.

136. (A) Ethnography should be represented as an active dialogue or conversation between the researcher and the informants.
Dialogical anthropology is based on the idea that ethnographic knowledge is created through social interaction between the researcher and the informants. Therefore, the final text should reflect this process by presenting the research as an active conversation rather than a one-sided report. This approach challenges the traditional authority of the anthropologist and allows the voices and perspectives of the participants to be more directly represented, acknowledging the collaborative nature of cultural understanding.

137. (A) Both Statement I and Statement II are true.
Discourse analysis is the study of how language is used in social interaction to create meaning. Critical Discourse Analysis (CDA) goes further by specifically examining how power, dominance, and social inequality are reproduced through language. Both statements are correct, as they define the foundational principles of discourse methods, which view language as a form of social practice that reflects and shapes the social world and its underlying power structures.

138. (A) To break down the traditional hierarchy between the "knowing researcher" and the "passive subject" by sharing authority.
The primary goal of the dialogical method is to challenge the traditional hierarchy in research where the anthropologist is the sole authority. By sharing authority and representing the research as a collaborative dialogue, the voices of the informants are given equal weight. This approach acknowledges that participants are active agents in the production of knowledge, resulting in a more equitable and transparent representation of the cultural insights gained through their social interactions and conversations.

139. (A) 1, 2, and 4
Discourse analysis involves examining the specific context of language use and how social identities are constructed through speech and writing. It views both spoken and written texts as social practices that reflect and influence social life. A key feature of this method is the analysis of power dynamics embedded in communication, making the claim that it ignores these dynamics incorrect. Discourse analysis is a vital tool for understanding how meaning and power are negotiated through language.

140. (B) Mikhail Bakhtin
Mikhail Bakhtin, a philosopher and literary critic, introduced the concepts of "dialogism" and "heteroglossia," which have profoundly influenced dialogical and postmodern anthropology. His work emphasized that language is inherently social and that meaning is created through the interaction of multiple voices and perspectives. These ideas led anthropologists to experiment with more collaborative and multi-vocal forms of ethnographic writing, challenging the idea of a single, unified cultural voice or authoritative research account.

141. (A) Both (A) and (R) are true and (R) is the correct explanation of (A).
Discourse analysis is an effective tool for revealing hidden power dynamics because it examines how dominant groups use language to shape social reality. By controlling what is considered "true" or "normal," those in power can maintain

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tool for understanding collective attitudes and perceptions in a social context.

156. (B) Politely but firmly intervene, validate the vocal participant's point, and explicitly invite quieter members to share their views.
Managing group dynamics is a key competency for a focus group moderator. When one participant becomes overly dominant, the moderator should politely intervene to ensure a balanced discussion. By acknowledging the vocal person's contribution and then explicitly inviting others to speak, the moderator maintains a productive and inclusive environment. This approach prevents any single individual from overshadowing the diverse perspectives of the group, ensuring that the final data reflects a wider range of opinions and insights.

157. (C) The researcher can absolutely guarantee that other participants in the group will not share what was discussed.
While a researcher can promise to keep the data confidential in their own reports, they cannot absolutely guarantee that the other participants in a focus group will maintain privacy. This is a significant ethical challenge in group-based research. Moderators should address this by establishing ground rules at the beginning, asking everyone to respect each other's confidentiality. However, participants must be informed that the researcher cannot fully control what happens after the group session concludes.

158. (D) Using broad, open-ended questions that move from general concepts to specific topics.
A competent focus group discussion guide is built around broad, open-ended questions that encourage detailed responses and interaction. The guide should follow a logical flow, moving from general, ice-breaker questions to more specific and complex topics. This structure allows participants to become comfortable before addressing sensitive or detailed issues. Using many closed-ended questions or technical jargon would stifle the conversation and limit the depth of the qualitative data collected from the group members.

159. (A) Homogeneity - Selecting participants with similar backgrounds to encourage comfortable discussion.
In focus group research, homogeneity refers to selecting participants who share similar backgrounds or experiences related to the topic. This commonality can make participants feel more comfortable and willing to share their thoughts openly. In contrast, "groupthink" is a negative outcome where participants suppress dissenting views to reach an artificial consensus. The moderator is the person leading the discussion, while a scribe or note-taker is responsible for recording the conversation and observing the group's interactions.

160. (B) Cause: Groupthink → Effect: The desire for harmony leads participants to suppress dissenting opinions, resulting in a false consensus.
Groupthink is a significant risk in focus groups where the pressure to conform or maintain harmony causes participants to avoid expressing differing views. This results in a false consensus that does not accurately reflect the true diversity of opinions within the group. A skilled moderator must be aware of this potential bias and actively encourage the expression of multiple perspectives, ensuring that the final data includes both shared and dissenting opinions on the research topic.

161. (B) Collecting deeply personal accounts of severe individual trauma or illegal behavior.
Focus groups are less suitable for discussing deeply personal or sensitive topics like individual trauma or illegal behavior. Participants are unlikely to be completely honest in a group setting due to privacy concerns and social pressure. Such topics are better addressed through one-on-one, confidential interviews where the researcher can build a stronger sense of trust and safety. Focus groups are better suited for broader topics like community attitudes, policy reactions, or collaborative brainstorming on shared social issues.

162. (A) Purposive sampling to select individuals who have specific experience or knowledge regarding the research topic.
Purposive sampling is the most appropriate strategy for selecting focus group participants because it ensures that the people in the room have the relevant knowledge or experience to

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audio recorders are essential for capturing verbal discourse, and CAQDAS software like NVivo is used for organizing and coding qualitative data. GIS technology is an important tool for analyzing spatial and geographic information in the field. Identifying the correct tools for specific research tasks is essential for effective data collection and documentation.

177. (B) The systematic process of creating a descriptive record for an item, including its classification, physical details, and provenance.
Cataloging is the systematic process of creating a detailed record for each item in an archive or museum. This record typically includes information about the item's classification, physical dimensions, condition, origin, and provenance. By documenting these details in a standardized format, archivists and curators ensure that materials are organized, searchable, and manageable. Cataloging provides the essential data needed for finding aids and databases, allowing researchers and the public to locate and understand the items within the collection.

178. (A) Both Statement I and Statement II are true.
The principle of "Original Order" is a fundamental archival concept stating that records should be maintained in the same sequence as they were organized by their creator. Both statements are correct, as preserving this order provides researchers with valuable insights into the creator's thought processes, workflows, and activities. Changing the order of records can destroy these contextual relationships, making it much harder to interpret the historical materials accurately and understand how they were originally used and managed.

179. (C) It is the formal, legal process of accepting and recording a new item or collection into an archive or museum.
Accessioning is the formal and legal process of adding new items or collections to an archive or museum's permanent holdings. This involves documenting the source of the materials, establishing legal ownership, and assigning a unique identification number to each item. Accessioning is the first step in the long-term management of archival materials, ensuring that there is a clear record of when and how the items entered the collection, which is essential for maintaining provenance and institutional accountability.

180. (D) A finding aid
A finding aid is a descriptive document created by an archivist to help researchers navigate a collection. It typically includes information about the scope and content of the materials, a biographical or historical note about the creator, and a detailed inventory of the boxes and folders. By using a finding aid, a researcher can efficiently identify which parts of a collection are most relevant to their work, facilitating the research process and protecting the materials from unnecessary handling.

181. (C) Physical artifacts and sites worthy of preservation for the future.
Tangible cultural heritage refers to the physical artifacts, monuments, buildings, and archaeological sites that have significant cultural, historical, or scientific value. These are the material remains of human societies that are preserved for the benefit of future generations. Unlike intangible heritage, which focuses on living traditions and knowledge, tangible heritage involves the conservation of physical objects and spaces. Both types are essential for maintaining a connection to the past and understanding the diversity of human culture and history.

182. (B) The principle of reversibility
The principle of reversibility is a core concept in conservation which dictates that any treatment applied to an artifact should be capable of being removed in the future without causing damage. By using a specialized adhesive that can be dissolved, the conservator ensures that the restoration can be undone if better methods or more information become available. This approach prioritizes the long-term integrity and authenticity of the artifact over purely aesthetic improvements that may involve permanent alterations.

183. (D) Conservation and Preservation mean exactly the same thing and involve the exact same procedures.
While related, preservation and conservation involve different procedures. Preservation focuses on preventive measures to minimize future

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originals should then be stored in acid-free folders and a climate-controlled environment to slow the rate of deterioration. Tracing over text or using commercial lamination is discouraged, as these actions can permanently damage the artifacts and alter their original state, compromising their historical value and authenticity.

170. (A) Archival documents are completely immune to bias because they are historical facts.
The statement that archival documents are immune to bias is incorrect; like any other source, historical records reflect the perspectives, intentions, and biases of their creators. While archives contain valuable primary source materials like letters and diaries, they must be critically analyzed to understand the context in which they were produced. Finding aids are essential tools developed by archivists to help researchers navigate these collections, but the researcher must still account for the subjective nature of the documents themselves.

171. (D) Creating high-resolution, uncompressed master files (e.g., TIFF) and separate smaller derivative files for access.
Standard archival digitization involves creating high-quality, uncompressed master files, such as TIFFs, to preserve the most detailed record possible. These master files are used for long-term preservation, while smaller, compressed derivative files (like JPEGs) are created for everyday access and use. Physical originals should never be destroyed after scanning, as they remain the primary artifacts. This approach ensures that the digital record is high-quality while the physical historical materials are preserved for future reference or re-digitization.

172. (B) Provenance - The chronological sequence of ownership or origin of a historical document.
Provenance is a fundamental archival concept that refers to the history of an item's ownership and origin. Understanding provenance is essential for establishing the authenticity and context of a document. In contrast, appraisal is the process of deciding which records are worth preserving, and deaccessioning is the formal removal of items from a collection. A finding aid is a descriptive tool used to help researchers locate materials. Correctly identifying these terms is vital for effective archival management and research.

173. (C) Cause: Poor climate control → Effect: Accelerated deterioration of organic materials, including mold growth and paper embrittlement.
Poor climate control, characterized by high humidity and fluctuating temperatures, is a major threat to archival materials. High humidity encourages mold growth and insect activity, while temperature changes cause organic materials like paper and wood to expand and contract, leading to physical damage and embrittlement. Maintaining a stable, cool, and dry environment is the most critical factor for the long-term preservation of physical documents and artifacts, as it significantly slows down these natural processes of chemical and physical decay.

174. (D) Randomly mixing different researchers' field notes together to save space.
Standard archival practice involves organizing materials according to the principles of original order and provenance, which ensures that the context of the records is preserved. Using controlled vocabulary and creating finding aids are also essential for making the collections accessible. Randomly mixing field notes from different researchers to save space is a violation of these core principles, as it destroys the relationship between the records and their creators, making it difficult for future researchers to interpret the data correctly.

175. (A) Principle of Provenance (Respect des fonds)
The Principle of Provenance, also known as "Respect des fonds," is a core archival principle stating that records from different creators or organizations must be kept separate. This ensures that the context and integrity of each collection are preserved. By not mixing records, archivists allow researchers to understand the specific activities and organizational structures of the individuals or groups that produced the materials. This principle is fundamental for maintaining the authenticity and historical value of archival collections over time.

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176. (B) Litmus Paper - Recording oral histories.
Litmus paper is a tool used in chemistry to test the acidity or alkalinity of a substance and is not used for recording oral histories. In contrast,

190. (D) The application of a binding material to improve the cohesion of a crumbling or fragile artifact (e.g., flaking paint).
In the context of conservation, consolidation is a treatment where a binding agent is applied to a fragile or crumbling artifact to improve its structural cohesion. This is often used for objects with flaking paint, crumbling stone, or brittle wood. The goal of consolidation is to stabilize the material and prevent further loss of the original surface. This is a delicate interventive procedure that requires careful selection of consolidants that are compatible with the artifact and, where possible, reversible.

191. (A) Both Statement I and Statement II are true.
Relative humidity (RH) is a critical factor in the preservation of organic materials like wood, paper, and textiles. Rapid changes in RH cause these materials to absorb or release moisture, leading to expansion and contraction that can result in cracking, warping, and structural failure. Therefore, maintaining a constant and stable RH environment is even more important than reaching a specific target number, as stability minimizes the physical stress on the artifacts and significantly reduces the rate of deterioration.

192. (B) IPM is a holistic approach focusing on preventing pests through building maintenance, monitoring with traps, and isolation/quarantine of incoming objects.
Integrated Pest Management (IPM) is a holistic and preventive approach to pest control in museums and archives. Instead of relying on regular chemical spraying, IPM focuses on preventing pests from entering the building through good maintenance and sanitation. It involves regular monitoring using traps and quarantining all incoming objects to ensure they are pest-free. This approach is safer for both the artifacts and the people working in the museum, while effectively managing the threat of insect and rodent infestations.

193. (B) By using a specialized wheat starch paste that can be easily removed with a damp swab in the future without damaging the paper.
A conservator applies the reversibility principle by using materials and techniques that can be undone without causing damage to the original artifact. In manuscript repair, using wheat starch paste is a standard practice because it is strong yet can be easily removed with moisture if the repair needs to be adjusted in the future. Lamination or using commercial tape would be permanent and damaging, violating the core professional standards of modern conservation which prioritize the long-term safety and integrity of historical materials.

194. (A) UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage
The 1972 UNESCO Convention is the primary international treaty for protecting the world's most significant physical sites, including monuments and natural landscapes. It established the World Heritage List, identifying sites of "outstanding universal value" that require international cooperation for their preservation. This convention focuses on tangible heritage, ensuring that these irreplaceable locations are protected from threats such as war, environmental decay, and uncontrolled development, so they can be enjoyed and studied by future generations of people worldwide.

195. (C) The high acid content in cheap wood-pulp paper used during that era.
The rapid deterioration and yellowing of late 19th-century newspapers are primarily caused by the high acid content found in wood-pulp paper from that period. Lignin and other chemicals in the pulp produce acids that break down the cellulose fibers over time, leading to embrittlement and discoloration. This "slow fire" of acidic decay is a major challenge for archivists, who must use specialized treatments or digitization to preserve the information contained in these fragile and rapidly self-destructing historical documents.

196. (D) ICH consists exclusively of physical monuments and archaeological sites.
Intangible Cultural Heritage (ICH) consists of living traditions, oral expressions, performing arts, and social practices, rather than physical monuments or sites. It is a dynamic form of heritage that is passed down through generations and constantly recreated by communities in response to their environment. Safeguarding ICH requires the active participation of the people who practice it, as it exists through their knowledge and skills. Therefore, identifying ICH

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damage, such as controlling the environment. Conservation involves active, hands-on treatment to stabilize or repair an artifact. The claim that they are exactly the same is incorrect. Preventive conservation is a broad approach that combines both, but each has distinct goals and techniques within the professional field of cultural heritage management and care for historical materials.

184. (A) Storing them flat or gently rolled with acid-free tissue paper in a dark, climate-controlled environment.
Fragile historic textiles require careful handling and storage to prevent deterioration. The best practice is to store them flat or gently rolled using acid-free tissue paper to minimize stress on the fibers. They should be kept in a dark, climate-controlled environment to prevent damage from light, humidity, and temperature fluctuations. Using harsh chemicals like bleach, ironing at high heat, or hanging them on wire hangers can cause irreversible damage, such as staining, tearing, and photochemical degradation.

185. (C) UV Light Damage - Using UV-filtering glass or window films.
Identifying preservation hazards and their mitigation strategies is essential for heritage care. UV light causes significant damage, which can be mitigated by using UV-filtering glass or films. In contrast, increasing temperature to 90 degrees would damage artifacts rather than control pests, and adding humidity would encourage mold growth. Using standard cardboard boxes for paper storage is also harmful due to their acid content. Correctly matching these hazards and solutions is fundamental for effective preventive conservation in museums and archives.

186. (A) Cause: UV exposure → Effect: Photochemical degradation, resulting in irreversible fading, discoloration, and embrittlement.
Ultraviolet (UV) light is highly damaging to organic materials like textiles and paper. Prolonged exposure causes photochemical degradation, which leads to the irreversible fading of colors, discoloration of materials, and physical embrittlement. This damage is cumulative and cannot be reversed, making it essential for museums to use UV-filtering films on windows and cases and to limit the duration and intensity of light exposure for sensitive artifacts to ensure their long-term preservation and visual integrity for the future.

187. (D) Digitization and creating 3D models of artifacts.
Digitization and 3D modeling are generally considered beneficial for tangible heritage because they provide detailed records and allow for public access without handling the original objects. In contrast, armed conflict, environmental factors like high humidity and light, and uncontrolled urban development are all major threats that can lead to the destruction, loss, or deterioration of physical artifacts and sites. While digitization requires careful management, it is a key tool for modern preservation and documentation of cultural heritage.

188. (B) Preventive conservation
Preventive conservation refers to any strategy designed to minimize future damage to artifacts by controlling their environment. This includes managing factors such as relative humidity, temperature, light exposure, and pests within a museum or archive. Unlike interventive conservation, which involve direct treatment of an object, preventive conservation focuses on avoiding damage before it occurs. This approach is the most cost-effective and efficient way to ensure the long-term survival of cultural heritage collections by slowing down the natural processes of deterioration.

189. (C) Lighting - Kept as bright as possible (over 1000 lux) 24 hours a day to prevent mold.
Ideal storage conditions for museum collections involve stable relative humidity and temperature, as well as the use of archival-grade, acid-free materials. However, keeping lights as bright as possible 24 hours a day is incorrect and highly damaging. Light exposure, especially high lux levels, causes cumulative and irreversible photochemical damage. Modern museums strictly limit light levels and the duration of exposure, using dark storage when items are not on display to protect them from fading and structural weakening.

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supporting its transmission to future generations. Unlike the protection of physical artifacts through security, safeguarding ICH focuses on the social and cultural processes that allow traditions and skills to be recreated and maintained by the people who practice them as part of their living identity.

204. (A) Both Statement I and Statement II are true.
The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage is the key international agreement in this field. Both statements are correct, as the convention emphasizes that communities and individuals are the primary agents responsible for creating, maintaining, and recreating their own living heritage. This community-centered approach is fundamental for effective safeguarding, as it recognizes that ICH only exists through the active participation and agency of the people who hold the relevant knowledge and skills.

205. (C) Documentation of ICH must be a participatory process, with the community providing prior informed consent and retaining agency over their heritage.
Ethical documentation of ICH must be a collaborative and participatory process. The community being studied should provide their prior informed consent and should retain a significant level of agency and control over how their heritage is recorded and shared. Bypassing the community or restricting their access to the documented materials is unethical and contradicts the principles of modern heritage management, which prioritize the rights and roles of the originating communities in safeguarding their own living traditions.

206. (D) The video captures the visual performance but does not guarantee the transmission of the tacit knowledge, spiritual meaning, and skill to the next generation.
While video documentation is a valuable tool for recording the visual aspects of a dance, it has a significant limitation: it cannot transmit the deeper tacit knowledge, spiritual significance, and physical skills required to perform it. For an ICH tradition to truly survive, it must be passed down through active teaching and social practice within the community. A recording is a static record of a moment, but it cannot replace the living process of transmission between generations.

207. (A) Memory of the World Programme
The UNESCO Memory of the World Programme is specifically designed to preserve and promote access to the world's documentary heritage, including significant archives, manuscripts, and library collections. It aims to protect these materials from neglect, destruction, or illegal trade and to ensure they remain accessible to researchers and the public. By recognizing documents of outstanding universal value, the program highlights the importance of preserving the written and recorded history of human civilization across all cultures and periods.

208. (B) Cultural appropriation and decontextualization
When a commercial entity takes a community's traditional art form and alters it for profit without their control or benefit, it is known as cultural appropriation and decontextualization. This process often strips the art form of its original meaning and significance, and the community loses the ability to manage their own cultural heritage. This is a significant threat to ICH, as it can lead to the exploitation of marginalized groups and the distortion of their living traditions for external commercial gain.

209. (B) Transmission means locking the knowledge in a national library so the community can never alter it.
The statement that transmission means locking knowledge in a library is incorrect. Transmission is the living process of passing skills and knowledge from one generation to another, often informally through participation and observation. It is essential for the viability of ICH. Disruption of this process is the primary cause of heritage loss. While formal education can assist, the goal is to keep the tradition active and adaptable within the community, not to freeze it in a static archival record.

210. (D) Updated regularly and drawn up with the active participation of the communities concerned.
According to international standards, a national inventory of Intangible Cultural Heritage must be a dynamic document that is updated regularly

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only with physical structures is incorrect and misrepresents its fundamental nature as living culture.

197. (C) Documenting and recording the tradition with the community's consent and supporting local transmission programs (e.g., master-apprentice models).
Safeguarding an endangered oral tradition requires a participatory approach that supports the community. A competent researcher should document the tradition with informed consent and assist with programs that encourage the transmission of skills from elders to younger members, such as master-apprentice models. This ensures the tradition remains a living practice. Taking control of the rights or forcing changes to the language would be unethical and counterproductive, as it strips the community of their agency and cultural identity.

198. (B) ICH Domain - Social practices, rituals, and festive events
International conventions define several domains for Intangible Cultural Heritage, including oral traditions, performing arts, and social practices like rituals and festivals. These domains represent the different ways that living culture is expressed and transmitted. In contrast, castles and fortresses are considered tangible heritage, and animal species belong to natural heritage. Identifying the correct domains of ICH is essential for developing appropriate safeguarding strategies that focus on the living knowledge and practices of communities rather than physical objects.

199. (D) Cause: Language extinction → Effect: The permanent loss of the oral traditions, songs, myths, and ecological knowledge encoded within that language.
Language is the primary vehicle for transmitting many forms of Intangible Cultural Heritage. When a language becomes extinct, the specific oral traditions, myths, songs, and traditional ecological knowledge that are encoded within it are often lost forever. This is because these cultural expressions are deeply tied to the nuances and vocabulary of the language. Therefore, the loss of linguistic diversity has a direct and devastating impact on the overall survival and richness of a community's living cultural heritage.

200. (A) The physical textile artifact itself, stored in a glass case.
Intangible Cultural Heritage focuses on living knowledge, skills, and traditions, such as oral expressions, performing arts, and traditional craftsmanship techniques. The physical artifact itself, such as a woven textile, is considered tangible cultural heritage. While the knowledge of how to weave that textile is a form of ICH, the finished physical object is a material remains. Understanding this distinction is essential for applying the correct safeguarding and conservation methods to different aspects of cultural heritage and social history.

201. (C) Establishing a "Living Human Treasures" system that provides official recognition and support to master practitioners so they can pass on their skills.
The "Living Human Treasures" system is an effective policy for safeguarding ICH by focusing on the people who possess high-level traditional skills. By providing official recognition and financial support to master artisans or performers, the state encourages them to continue their practice and, most importantly, to transmit their knowledge to the next generation. This ensures that the living tradition remains viable and is not replaced by automation or lost due to lack of support for the practitioners themselves.

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202. (A) Fossilization - Encouraging a living tradition to adapt, evolve, and change naturally over time.
In the context of ICH, fossilization refers to the process of trying to freeze a tradition in a specific state, preventing it from changing or adapting naturally. This is generally seen as negative because living traditions must evolve to remain relevant to the community. In contrast, documentation, revitalization, and transmission are all positive strategies for safeguarding. The incorrect pair is "fossilization," as it describes the opposite of encouraging a living tradition to adapt and evolve as part of a vibrant culture.

203. (D) Measures ensuring viability, identification, and transmission of ICH.
Safeguarding is defined as the measures taken to ensure that Intangible Cultural Heritage remains a viable and living practice within a community. This involves identifying the heritage, documenting it, and, most importantly,

identities. Anonymity means that the researcher never collects any identifying information, so the data cannot be linked back to the individual. Confidentiality means the researcher knows who the participants are but is ethically bound not to disclose their identities to anyone else. Both statements are correct, and researchers must clearly communicate to participants which level of protection is being provided in their specific study.

218. (A) The primary ethical obligation is to the people, species, and materials they study.
Anthropological ethical codes consistently state that the researcher's primary obligation is to the safety, dignity, and privacy of the people, species, and materials they study. This duty takes precedence over the interests of funding agencies or government bodies. Anthropologists must work to minimize harm and ensure that their research does not negatively impact the communities they engage with. This commitment is the foundation of ethical fieldwork and is essential for maintaining the integrity and reputation of the discipline.

219. (D) Do No Harm (Non-maleficence)
Canceling a line of questioning because it causes emotional distress is a direct application of the "Do No Harm" or non-maleficence principle. This ethical standard requires researchers to prioritize the well-being of their participants above their own data collection needs. If a research activity causes significant psychological or emotional pain, the investigator is ethically bound to modify or stop that activity to protect the participant, ensuring that the research does not lead to any lasting negative consequences for the individual.

220. (B) Institutional Review Board (IRB) / Research Ethics Committee (REC)
An Institutional Review Board (IRB) or Research Ethics Committee (REC) is a formal group that reviews research proposals involving human subjects to ensure they meet established ethical standards. Their role is to protect the rights and welfare of participants by evaluating potential risks and ensuring that informed consent procedures are adequate. Any research conducted through an academic or medical institution typically requires IRB approval before data collection can begin, ensuring that the study is ethically sound and professionally responsible.

221. (C) Balancing the commitment to confidentiality against the moral/legal obligation to prevent severe harm to a vulnerable individual.
Witnessing severe abuse during fieldwork creates a profound ethical dilemma. The researcher must balance their promise of confidentiality to the community and informants against their moral, and sometimes legal, obligation to report serious harm to vulnerable individuals like children. This situation highlights that ethical principles can sometimes conflict, requiring the researcher to carefully weigh the potential consequences of their actions and, in many cases, seek professional legal or ethical counsel to determine the most responsible course of action.

222. (D) Compensation must be extremely large to coerce reluctant individuals into participating.
While providing fair and culturally appropriate compensation to informants is acceptable, offering excessively large payments is considered unethical. This is because over-compensation can create "undue influence," where the offer becomes so enticing that individuals may ignore potential risks or feel forced to participate against their better judgment. Valid informed consent must be voluntary and free from coercion, so compensation should be a fair gesture of appreciation rather than a tool used to pressure people into joining the study.

223. (A) Obtaining consent from legally authorized representatives and individual assent when possible.
When researching vulnerable populations, such as children or individuals with diminished capacity, researchers must demonstrate strict ethical competency. This involves obtaining informed consent from a legally authorized representative, such as a parent or guardian. Additionally, the researcher should seek "assent" from the individual themselves, whenever possible, to respect their agency. Skipping consent or conducting covert research on vulnerable groups is highly unethical, as these populations require extra protection from potential exploitation or harm during the research process.

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to reflect the living nature of the traditions. Most importantly, it must be developed with the active and informed participation of the communities, groups, and individuals whose heritage is being recorded. This participatory approach ensures that the inventory accurately reflects the community's own values and priorities, making it a legitimate and effective tool for safeguarding.

211. (C) Beneficence - Maximizing potential benefits and minimizing possible harms to participants.
Beneficence is a core ethical principle requiring researchers to maximize potential benefits to participants while simultaneously minimizing any possible harms. This principle guides the entire research process, from design to publication. It ensures that the welfare of the individuals being studied is prioritized over the pursuit of knowledge, protecting participants from physical, psychological, or social risks. In contrast, deception and coercion are ethical violations that contradict the principles of informed consent and voluntary participation in social science research.

212. (D) Harm to informants and loss of trust in the research community.
Breaching confidentiality by publishing the real names of informants is a severe ethical violation that can lead to significant harm, such as legal repercussions, social stigma, or physical danger. Beyond the immediate impact on individuals, such actions damage the reputation of the entire research community, making it much harder for future investigators to build trust and conduct fieldwork. Maintaining anonymity and confidentiality is essential for protecting participants and ensuring the long-term viability of ethnographic and social research.

213. (C) Forcing the participant to sign the form by threatening to withhold community aid.
Informed consent must be entirely voluntary and based on a clear understanding of the research purpose, risks, and benefits. Forcing or coercing a participant into signing a consent form through threats or undue influence is a major ethical violation. Consent is only valid if the individual feels free to choose whether to participate and understands that they can withdraw from the study at any time without any negative consequences or loss of standard benefits or community aid.

214. (B) Documenting the activities carefully, anonymize identifying data, and focus on sociological implications.
When witnessing minor illegal activities during fieldwork, the most appropriate ethical course is usually to document the behavior for its sociological significance while ensuring the anonymity of the participants. This maintains the researcher's promise of confidentiality and allows for the analysis of the social factors driving the behavior. Unless there is a direct threat of severe harm to others, reporting participants to the police would violate the trust essential for fieldwork and could put the informants at significant risk.

215. (D) Anonymization - Stealing an indigenous community's sacred artifacts.
The pair connecting "anonymization" with stealing artifacts is incorrect. Anonymization is an ethical practice used to protect participants' identities in research. Stealing artifacts is a legal and ethical violation related to looting and cultural property theft. In contrast, fabrication (making up data), falsification (manipulating data), and plagiarism (stealing ideas or words) are all correctly identified as severe violations of research integrity. These practices undermine the credibility of the scientific process and cause significant harm to the academic community.

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216. (A) Voluntary agreement based on a full understanding of the research and its potential risks.
Informed consent is defined as a voluntary agreement to participate in research, provided by an individual who has been fully informed of the study's nature, purpose, potential risks, and benefits. It is a fundamental ethical requirement that ensures participants are not coerced and that they retain agency over their own involvement. This process must be transparent and ongoing, allowing individuals to withdraw their consent at any point during the research without any negative repercussions.

217. (A) Both Statement I and Statement II are true.
Anonymity and confidentiality are two distinct but related methods for protecting participants'

contribute meaningfully to the discussion. Unlike random sampling, which aims for statistical representation, purposive sampling targets individuals who can provide rich, qualitative insights into the specific research question. This approach maximizes the effectiveness of the focus group by ensuring the participants are well-suited to the topic being explored.

163. (C) Dominance - Using authority to silence differing opinions.
A successful focus group moderator must possess skills such as active listening, flexibility, and empathy to foster a productive and inclusive discussion. These qualities help to build rapport and encourage participants to share their honest views. Dominance is not a desirable trait, as using authority to silence dissenting opinions would stifle the conversation and result in biased, incomplete data. The moderator's goal is to facilitate a balanced dialogue, not to impose their own views or control the outcome.

164. (D) The combined effort of the group produces a wider range of information and insight than individual responses would.
The synergistic effect in focus groups refers to the dynamic interaction where participants' comments trigger new ideas and reflections in others. This group process often generates more comprehensive and nuanced information than would be obtained by interviewing each person individually. By bouncing ideas off one another, participants can uncover shared values, hidden contradictions, and complex perspectives. This synergy is one of the primary reasons why focus groups are a valuable method for exploring collective social and cultural phenomena.

165. (A) Both Statement I and Statement II are true.
Transcribing focus group data is a complex task because multiple participants may speak at once or interrupt each other, making the audio difficult to follow. Both statements are correct, as researchers must rely on a combination of audio/video recordings and detailed notes from a scribe to accurately identify and attribute quotes to the correct speakers. This meticulous process is essential for ensuring that the final analysis accurately reflects the diverse voices and interactions within the group discussion.

166. (B) It involves the systematic study of historical documents, records, and primary source materials stored in an archive.
Archival research is a methodological approach that involves the systematic study of historical documents and primary source materials, such as letters, diaries, maps, and official records, which are preserved in an archive. This method provides researchers with essential historical context and allows them to track social, cultural, or political changes over time. While often used in combination with fieldwork, archival research focuses on analyzing existing records rather than gathering new primary data from living participants.

167. (D) Adding searchable descriptive data like date, location, and subjects.
Metadata tagging is the process of adding descriptive information to digital files, such as ethnographic photographs, to make them easily searchable and organized within an archive. This data might include the date the photo was taken, the location, the subjects involved, and the name of the photographer. By providing this essential context, metadata ensures that the digital assets remain accessible and meaningful for future researchers, facilitating the efficient retrieval and analysis of archival materials over time.

168. (A) An oral history archive
An oral history archive is specifically designed to preserve recorded interviews and narratives from individuals, particularly those from marginalized groups who may not have left a written historical record. By capturing these spoken accounts, the archive ensures that diverse perspectives and lived experiences are preserved for the future. This approach is essential for a more inclusive understanding of history, as it documents the voices and stories that are often excluded from traditional, text-based archival collections and official government records.

169. (C) Carefully digitize (scan/photograph) them under safe lighting before storing them in acid-free folders in a climate-controlled environment.
When dealing with fragile, deteriorating documents, the primary goal is preservation. A competent archivist would carefully digitize the materials to create a permanent record while minimizing further damage. The physical

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224. (B) Belmont Report - Establishes principles for human research (Respect, Beneficence, Justice).
The Belmont Report is a landmark document that established the core ethical principles for research involving human subjects: respect for persons, beneficence, and justice. These principles form the basis for modern ethical review and the operation of IRBs. In contrast, the Nagoya Protocol deals with genetic resources, the Berne Convention with copyright, and NAGPRA with the repatriation of Native American remains. Identifying the correct focus of the Belmont Report is essential for understanding the ethical foundations of contemporary research.

225. (B) Cause: Deception without debriefing → Effect: Violation of informed consent, potential psychological harm, and deep mistrust of researchers.
Using deception in research without providing a thorough debriefing afterwards is a major ethical violation. It undermines the principle of informed consent because participants were misled about the true nature of the study. This can lead to significant psychological harm and a deep mistrust of the scientific community. Ethical standards require that any necessary deception be minimized and that participants be fully informed of the true purpose of the research as soon as possible after their participation is complete.

226. (A) The underlying ideas, facts, or raw data discovered during fieldwork.
Copyright law protects original works of authorship that are fixed in a tangible form, such as published books, original photographs, and audio recordings. However, copyright does not protect underlying ideas, general facts, or raw data itself. These elements are considered part of the public domain of knowledge and can be used by others, provided they are not presented in a way that plagiarizes another's specific expression of those facts or data in a copyrighted work.

227. (C) Fair Use / Fair Dealing
Fair Use or Fair Dealing is a legal doctrine that allows researchers and educators to use small portions of copyrighted material without seeking permission from the owner. This is typically permitted for purposes such as criticism, comment, news reporting, teaching, and scholarship. This concept is essential for academic research, as it enables scholars to quote and analyze the work of others while still respecting the overall rights of the copyright holder and ensuring that original works are not unfairly exploited.

228. (D) Plagiarism - A legal framework that protects traditional ecological knowledge.
The statement that plagiarism is a legal framework for protecting traditional knowledge is incorrect. Plagiarism is an ethical violation involving the uncredited use of another person's work. In contrast, copyright, patents, and trademarks are all established legal frameworks for protecting different forms of intellectual property. Traditional ecological knowledge often lacks adequate legal protection within these standard systems, leading to ongoing debates about how to prevent its misappropriation and ensure fair benefit-sharing with the originating communities who hold this knowledge.

229. (C) A legal right that grants the creator exclusive rights to a work's use and distribution.
Copyright is a legal framework that provides the creator of an original work, such as a field report, photograph, or sound recording, with exclusive rights to its use, reproduction, and distribution. This protection is automatic upon the creation of the work in a tangible form. In the context of fieldwork, copyright ensures that researchers retain control over their own documented materials and that others must seek permission or provide proper citation before using or publishing these original cultural records.

230. (C) Statement I is true but Statement II is false.
To be granted a patent, an invention must meet the criteria of novelty, non-obviousness, and industrial utility. However, Statement II is false because abstract ideas, laws of nature, and purely natural phenomena are not patentable. Patents are designed to protect human inventions and processes, not things that exist independently in the natural world. This distinction is critical in fields like ethnobotany, where researchers must distinguish between a raw natural material and a truly novel, human-developed application or derivative of that material.

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231. (D) It aims to prevent misappropriation of knowledge by documenting it as prior art.
The Traditional Knowledge Digital Library (TKDL) is a repository created to document traditional knowledge, particularly in medicine, to prevent its misappropriation by others through patents. By making this information available to patent offices worldwide as "prior art," the TKDL ensures that existing traditional knowledge cannot be claimed as a novel invention by external corporations. This initiative is a vital tool for protecting the intellectual property and heritage of communities from biopiracy and ensuring that their traditional knowledge is legally recognized and respected globally.

232. (A) Biopiracy
Biopiracy occurs when a corporation or researcher uses traditional knowledge about nature from an indigenous community to develop a commercial product, such as a drug, without providing fair compensation or recognition to the community. By patenting a product derived from this existing knowledge without benefit-sharing, the company is seen as unfairly exploiting the community's heritage. This practice is widely condemned as an ethical and legal violation that undermines the rights of indigenous people and the value of their traditional ecological knowledge.

233. (C) WIPO (World Intellectual Property Organization)
The World Intellectual Property Organization (WIPO) is the specialized United Nations agency responsible for global intellectual property policy and services. It provides a forum for countries to develop international standards for patents, copyrights, and trademarks. WIPO also plays an important role in discussions about the protection of traditional knowledge and cultural expressions, working to create legal frameworks that balance the interests of creators with the rights of the communities whose cultural heritage and knowledge systems are involved.

234. (A) No, because raw natural materials and existing traditional knowledge do not meet the criteria of a novel invention.
A researcher cannot legally or ethically patent a raw natural material like tree bark because it is a naturally occurring substance and does not meet the "novelty" and "invention" criteria required for a patent. Furthermore, if the community already uses the bark for medicine, this constitutes existing "prior art." Attempting to patent such knowledge without significant innovation or fair community benefit-sharing is considered biopiracy and is a violation of international ethical standards and legal principles regarding intellectual property and traditional knowledge.

235. (D) Copyright lasts forever and never expires.
The statement that copyright lasts forever is incorrect. While copyright protection is automatic and lasts for a significant period—usually the life of the author plus 50 to 70 years—it eventually expires. Once the copyright term ends, the work enters the public domain, meaning it can be freely used and adapted by anyone. This system is designed to provide a limited period of exclusive control to creators while eventually allowing the work to contribute to the broader shared culture and knowledge of society.

236. (B) Secure prior informed consent and negotiate benefit-sharing with rights holders.
To ethically and legally use recorded indigenous songs in a commercial project, a researcher must obtain prior informed consent from the community. Additionally, they should negotiate a fair benefit-sharing agreement with the rights holders. Simply citing the name is insufficient for commercial use, and the researcher cannot claim copyright over the original songs themselves. This approach respects the community's intellectual property rights and ensures that they receive a fair share of any benefits generated from the commercialization of their cultural heritage.

237. (C) TRIPS Agreement - Minimum standards for IP regulation between WTO members.
The TRIPS Agreement (Trade-Related Aspects of Intellectual Property Rights) is a key international treaty that sets minimum standards for intellectual property regulation among World Trade Organization members. It covers various forms of IP, including patents and copyrights. In contrast, the Kyoto Protocol deals with climate change, and the Geneva Convention focuses on humanitarian treatment in war. Identifying the TRIPS Agreement correctly is fundamental for understanding the global legal framework that governs the trade and protection of intellectual property and traditional knowledge.

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238. (D) Misappropriation (biopiracy) without fair community compensation.
A lack of legal frameworks to protect traditional knowledge often leads to its misappropriation, commonly referred to as biopiracy. Without specific laws, external researchers and corporations can take and commercialize indigenous knowledge without providing any compensation or recognition to the original community. This exploitation results in a loss of control over cultural heritage and economic opportunities for marginalized groups. Developing strong legal protections is essential for ensuring that traditional knowledge is respected and that its benefits are shared fairly and equitably.

239. (A) A newly discovered, naturally occurring insect species found in a rainforest.
A naturally occurring insect species is not patentable because it is a discovery of something that already exists in nature, not a human-made invention. To be patentable, a subject must involve significant human intervention, such as a genetically modified bacterium or a newly synthesized chemical compound. While discovering a new species is scientifically valuable, it does not meet the legal criteria for a patent. Understanding this distinction is vital for researchers working in biodiversity and ethnobiology to ensure they follow ethical and legal standards.

240. (B) Public Domain
The public domain consists of all creative works and knowledge that are not protected by intellectual property laws, such as copyrights or patents. This may be because the protection has expired, was never applied, or the work is not eligible for protection (like raw facts). Works in the public domain can be freely used, adapted, and shared by anyone without seeking permission. This is an essential concept for research and cultural development, as it allows for the free exchange of ideas and information across society.

241. (B) Presenting someone else's work, ideas, or data as your own without proper acknowledgment.
Plagiarism involves the unethical practice of presenting another individual's original work, ideas, or data as one's own without providing appropriate credit through proper citation. In academic writing, maintaining integrity requires the honest acknowledgment of all sources used. Failing to credit others undermines the credibility of the research and constitutes a serious violation of established ethical and professional standards. Translating interviews or using open-source software are acceptable practices as long as the original sources are properly cited and acknowledged.

242. (C) Statement I is true but Statement II is false.
Open access archives make research outputs freely available online, removing financial and access barriers for readers. This is correctly stated in Statement I. However, Statement II is false because open access does not eliminate an author's copyright. Most open access agreements allow authors to retain their copyright while granting others the right to share and use the work, often through Creative Commons licenses. This system promotes the widespread dissemination of knowledge while still protecting the original creator's intellectual property rights.

243. (C) It is the process of returning cultural heritage items and remains to originating communities.
Repatriation is the ethical and legal process of returning cultural heritage items, sacred artifacts, and ancestral remains to the communities from which they originated. This practice acknowledges the historical injustices often involved in the collection of these materials, particularly during the colonial era. Repatriation is a vital part of contemporary museum and archival ethics, as it respects the rights of indigenous and marginalized groups to manage and care for their own cultural heritage and to honor their ancestors appropriately.

244. (D) Applying a Creative Commons (CC) license.
A Creative Commons (CC) license is the most appropriate tool for a researcher who wants to share their work freely for educational purposes while still retaining their copyright. These licenses allow creators to specify how others can use their work (e.g., non-commercial use only). This provides a flexible alternative to traditional "all rights reserved" copyright, encouraging the dissemination of knowledge and cultural materials while ensuring that the original author

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291. (C) Ancient historical manuscripts
Tangible cultural heritage includes physical items that represent the material history of a community. Examples mentioned in the research strategy include architectural ruins, ancient manuscripts, and various historical artifacts. These items require specialized conservation techniques to protect them from environmental decay. Unlike intangible practices, these tangible objects can be physically handled and preserved within climate-controlled museum environments to ensure longevity.

292. (A) Utilizing climate-controlled environments and chemical stabilization
Protecting tangible cultures from environmental degradation and physical decay requires specific conservation techniques. The museum utilizes climate-controlled environments to regulate temperature and humidity levels around artifacts. Additionally, chemical stabilization is applied to ancient manuscripts and ruins to ensure their material longevity. These rigorous physical interventions are necessary to safeguard the structural and material integrity of historical objects.

293. (D) Active documentation, recording narratives, and supporting transmission
The preservation of intangible cultures requires methodologies focused on living practices rather than physical objects. Researchers prioritize active documentation and the recording of spoken narratives to safeguard oral traditions and performing arts. Furthermore, they support the continuous intergenerational transmission of these practices within the community. These methods ensure that indigenous knowledge systems and social rituals remain active and relevant.

294. (B) Intangible heritage must be kept alive through continuous community practice
Intangible heritage differs significantly from tangible artifacts because it cannot be preserved simply by placing it in a vault. Instead, intangible cultures must be kept alive through continuous community practice and systematic recording. While tangible items rely on physical conservation, intangible heritage depends on active participation and the transmission of knowledge between generations. It is a living form of history.

295. (C) Holistic safeguarding of the comprehensive cultural legacy
Implementing specialized strategies for both tangible and intangible heritage ensures the holistic safeguarding of a community's comprehensive cultural legacy. This dual approach recognizes that artifacts and living traditions are equally important but require different methods for preservation. By combining physical conservation with active documentation, institutions can protect the full spectrum of cultural history. This ensures a more complete heritage.

296. (D) Obtaining informed consent and preventing exploitation of the practitioners
Upholding fieldwork ethics is a fundamental requirement for researchers working with indigenous practitioners. This involves obtaining informed consent from the community and ensuring absolute confidentiality. Furthermore, the researchers must actively prevent any form of exploitation during the sharing of traditional knowledge. These ethical guidelines protect the rights and well-being of the participants throughout the entire course of the investigative project.

297. (A) To fulfill ethical guidelines and ensure they face no harm from participation
Ethical guidelines dictate that participants must clearly understand the intent of the research before agreeing to participate. This ensures that the community can make an informed decision and face no harm from their involvement. Transparency regarding research goals helps build trust between scholars and indigenous practitioners. It is a vital step in maintaining the moral and professional integrity of the study.

298. (B) Ensuring creators retain attribution and control
Copyright issues are a major concern when documenting traditional songs and written records. Researchers must ensure that the original creators retain proper attribution and control over their cultural expressions. This prevents the unauthorized publication or reproduction of copyrighted materials. By respecting copyright,

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stage focuses on establishing a robust theoretical framework and handling administrative requirements. Key activities include formulating precise research questions, obtaining necessary permits, and conducting literature reviews. These essential tasks ensure that the team is fully prepared before transitioning into the active fieldwork environment for primary material gathering.

252. (A) Immersing in the environment
Transitioning into the fieldwork phase marks the shift from preparation to active engagement. The research team moves beyond theoretical planning and administrative tasks to interact directly with the subject matter. This phase is characterized by immersing researchers in the actual environment to gather primary materials. Systematic recording and sustained interaction are vital for capturing real-time observations during this active engagement period.

253. (C) Organizing collected materials and analyzing the research findings
The post-fieldwork phase constitutes the final stage of the research project lifecycle. After physically leaving the site, the team must shift their focus toward data management and interpretation. Primary responsibilities involve meticulously organizing all collected materials and conducting deep analysis of the findings. These tasks allow researchers to draw valid academic conclusions and finalize their systematic investigation results after the fieldwork.

254. (D) Significant overlap between categories due to dynamic realities
A critical challenge in research operations is the difficulty of maintaining strict boundaries between different project phases. The dynamic realities of active investigation often cause the preparatory, execution, and analytical stages to blend together. This significant overlap occurs because research is rarely a linear process. Managing these overlapping categories is essential for maintaining systematic control over the entire investigation throughout its lifecycle.

255. (C) It maintains systematic control over the entire project lifecycle
Distinguishing between pre-fieldwork preparation, on-site fieldwork execution, and post-fieldwork analysis is vital for methodological rigor. This separation allows researchers to maintain systematic control over the entire project lifecycle. By categorizing operations into distinct phases, the team can manage the complex requirements of each stage effectively. This systematic approach ensures that the investigation remains organized despite the inherent challenges and overlaps.

256. (B) As a dynamic conceptual space where social interactions actively occur
In contemporary research, the concept of the field has evolved beyond static physical locations. It is now conceptualized as a dynamic conceptual space defined by social interactions and human engagement. This fluid environment allows researchers to capture meaningful insights that go beyond simple geographical boundaries. Understanding the field as a conceptual space is essential for conducting a deeply contextualized study of markets.

257. (D) Quantifiable facts like daily sales figures
Thin data serves as the initial baseline for a research study by providing quantifiable facts. This type of information includes superficial metrics such as the number of active vendors, daily sales figures, and market operating hours. While thin data provides a broad overview of the environment, it is primarily focused on objective measurements rather than the deeper reasons behind human social behavior.

258. (A) It lacks explanatory depth regarding complex human behavior
The primary limitation of thin data is its inability to provide explanatory depth. While it effectively records quantifiable facts like operating hours and sales figures, it fails to explain the complexities of human behavior. Without additional context, researchers cannot understand the underlying motivations or cultural meanings behind market exchanges. Consequently, thin data alone is insufficient for constructing a truly holistic understanding.

259. (C) Gaining contextual depth and understanding practice persistence
Researchers prioritize acquiring thick data to gain the profound contextual depth necessary for a comprehensive study. This involves recording

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275. (C) They are inherently partial, subjective, and influenced by power dynamics
The postmodern ethnographic method argues that all research accounts are fundamentally shaped by the researcher's presence and social context. These narratives are viewed as inherently partial and subjective rather than unquestionable factual records. Furthermore, power dynamics inherent in the research process deeply influence the documentation. This methodological stance challenges traditional claims of objective detachment and absolute authority in all cultural studies.

276. (A) As something collaboratively generated through interactive dialogue
The dialogical method treats knowledge as a collaborative product of interactive, conversational exchanges. Rather than viewing knowledge as something independently discovered or static, this method emphasizes how meaning is co-constructed through dialogue between individuals. By analyzing these active conversations, researchers can see how participants negotiate understanding together. This approach shifts the focus from individual discovery to shared, interactive generation of knowledge.

277. (D) The immediate back-and-forth verbal negotiations between individuals
The dialogical method primarily analyzes the immediate, back-and-forth verbal negotiations that occur during conversations. Researchers focus on how participants interact and respond to one another in real-time to resolve disputes or build meaning. This emphasis on conversational dynamics captures the collaborative nature of communication. It allows for an investigation into the active, interactive processes that define daily social interactions.

278. (B) The broader, underlying power structures embedded within the language
Discourse methods focus on the broader, macro-level societal rules that govern communication. These methods allow researchers to systematically analyze the underlying power structures, institutional language, and prevailing ideologies embedded within the speech of a community. By examining what is said and what remains unsaid, investigators can uncover how language reflects and reinforces social hierarchies and various forms of authority.

279. (C) How institutional language and social hierarchies dictate authority
Discourse methods help researchers understand the mechanisms of conversational authority within a community. These methods reveal how institutional language and social hierarchies dictate who is allowed to speak and whose voices carry weight. By analyzing these structures, researchers can identify the power dynamics that shape interactions. This provides insight into how authority is maintained or challenged through linguistic practices.

280. (D) Evaluating immediate interactions and power structures
Integrating dialogical and discourse methods allows researchers to perform a comprehensive evaluation of community communication. This combined approach captures immediate back-and-forth verbal negotiations while simultaneously revealing deeper linguistic power structures. By analyzing both collaborative interactions and institutional authority, investigators can understand the complex dynamics of conflict resolution. This integration moves beyond simple recording to provide a critical analysis of social hierarchies.

281. (A) Convening a selected, small group for a guided, interactive discussion
The focus group method is structured around a carefully selected, small group of individuals. A trained moderator leads the session to ensure the conversation remains focused on a specific topic of interest. This interactive environment encourages participants to discuss ideas collectively rather than in isolation. Such a guided discussion is essential for capturing community reactions to newly proposed agricultural practices effectively.

282. (B) To introduce targeted questions and ensure the discussion remains focused
During a focus group session, the trained moderator plays a vital role in steering the conversation. Their primary responsibility is to introduce targeted questions that stimulate interactive discussion among participants. Additionally, the moderator must ensure that the dialogue remains focused on the specific research

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267. (B) By actively participating in their routines and sharing in their daily lives
Investigators utilizing the ethnographic method engage with their subjects through active participation. Rather than maintaining distance, they share in the daily routines, rituals, and work processes of the community members. This participatory approach is essential for building the rapport and trust needed to access deeper cultural meanings. By embedding themselves in the social fabric, researchers can document lived experiences directly.

268. (A) The continuous generation of detailed field notes during the immersion
The central mechanism for documenting observations in the ethnographic method is the continuous generation of detailed field notes. These notes describe the physical environment, social hierarchies, and symbolic interactions observed during the period of immersion. This ongoing record ensures that the nuances of daily life and social fabric are captured accurately. Field notes serve as the primary data for constructing cultural portraits.

269. (C) Documenting intricate cultural meanings of livelihoods
Building genuine rapport and trust is crucial for ethnographers seeking to understand a community deeply. This relationship enables scholars to document the intricate cultural meanings that govern the lives and livelihoods of the people they study. Trust facilitates more open communication and allows for the observation of private rituals. Without rapport, the researchers would likely only capture superficial or isolated variables.

270. (D) Constructing cultural portraits of lived experiences
The ultimate goal of sustained, participatory engagement in an ethnographic study is to construct comprehensive cultural portraits. These portraits aim to reflect the lived experiences and holistic reality of the community being investigated. By documenting the social hierarchies and symbolic interactions observed over time, researchers create a narrative that accurately represents the community's culture. This process transforms immersion into knowledge.

271. (C) It explicitly rejects the notion of a single, neutral, and objective truth
The postmodern ethnographic method represents a shift away from traditional paradigms of absolute objectivity. This approach explicitly rejects the idea of a single, neutral truth that exists independently of the researcher. Instead, it views cultural narratives as constructed representations influenced by various perspectives. By challenging the illusion of objective detachment, researchers can capture the complex and multifaceted realities of contemporary subcultures.

272. (B) Acknowledging how researcher biases shape the narrative
Reflexivity is a core requirement of the postmodern ethnographic method, demanding that researchers examine their own role in the study. Investigators must critically acknowledge how their biases, presence, and subjective interpretations actively shape the research narrative. This process recognizes that the researcher is not a neutral observer. By being reflexive, scholars provide a more transparent and honest account of cultural knowledge generation.

273. (D) Co-creators of cultural knowledge
In the postmodern ethnographic approach, the traditional hierarchy between the observer and the observed is dismantled. Members of the community being studied are viewed as active participants and co-creators of the cultural knowledge being documented. This perspective recognizes their agency and the validity of their subjective voices. Research becomes a collaborative process of representation rather than a top-down extraction of information.

274. (A) Highlighting multiple, conflicting subjective voices
Documentation produced using the postmodern ethnographic method is characterized by the inclusion of multiple, often conflicting, subjective voices. Rather than seeking an artificial neatness or a single unified story, researchers highlight the diversity of perspectives within a community. This approach reflects the complexity of social reality. It acknowledges that different individuals may have different interpretations of their own culture and social experiences.

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is credited and their conditions for use are legally respected by others.

245. (C) Nagoya Protocol
The Nagoya Protocol is an international agreement that specifically addresses access to genetic resources and the fair and equitable sharing of benefits arising from their use. It aims to prevent biopiracy by requiring researchers and companies to obtain prior informed consent from the providing countries and communities and to establish clear agreements on benefit-sharing. This protocol is a key legal instrument for protecting the rights of indigenous and local communities over their natural resources and the traditional knowledge associated with those resources.

246. (B) Western individual intellectual property models and indigenous collective knowledge systems.
This case highlights a fundamental conflict between Western intellectual property models, which focus on individual ownership, and indigenous systems, which view knowledge as collective heritage. While a researcher may legally claim copyright over their specific recording of a myth, the community may see the myth itself as belonging to the entire group. This tension emphasizes the need for ethical research practices that acknowledge and respect collective rights and ensure that documentation does not lead to the misappropriation of a community's shared cultural heritage.

247. (D) Trade secrets require formal registration with an international body to be valid.
The statement that trade secrets require formal registration is incorrect; unlike patents, they are protected through confidentiality and do not involve public disclosure or registration. A trade secret can be any confidential information that provides a competitive advantage. In some cases, traditional knowledge held closely by a community can be argued as analogous to a trade secret to prevent its exploitation. This legal approach focuses on maintaining the secrecy of the information rather than granting an official, publicly recorded monopoly over its use.

248. (A) Weigh their legal obligations regarding mandatory reporting against their ethical promise of confidentiality, often requiring legal counsel.
Facing a confession of a severe crime creates a difficult ethical and legal situation for an ethnographer. They must weigh their ethical commitment to informant confidentiality against their legal and moral duties, such as mandatory reporting laws for certain offenses. This requires a careful evaluation of the specific laws and ethical codes involved, often necessitating professional legal advice. The researcher must determine the most responsible course of action that balances the protection of participants with the need to prevent harm or uphold the law.

249. (C) Irretrievable loss of data if not migrated to new formats.
Digital obsolescence is the risk that digital data will become inaccessible because the software or hardware required to read it is no longer available. In modern ethnographic archiving, this can lead to the irretrievable loss of valuable field notes, recordings, and images if they are not regularly migrated to new, updated formats. This highlights the importance of active digital preservation strategies, which involve continuously managing and updating digital assets to ensure their long-term survival and accessibility for future researchers and communities.

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250. (A) Systematically hoarding knowledge to prevent the public or other researchers from ever accessing it.
Archiving ethnographic materials serves several vital purposes, such as preserving primary data for future re-analysis and historical documentation. It also ensures that fragile physical records are protected from environmental damage and provides originating communities with access to their own heritage records. Purposefully withholding or hoarding information to prevent access contradicts the fundamental academic principles of data sharing and preservation, which aim to make knowledge accessible for the benefit of the scientific community and the public.

251. (B) Formulating questions, securing permits, and reviewing literature
The pre-fieldwork phase serves as the critical preparatory stage of a research project. This

topic. By managing the group's direction, the moderator helps capture relevant collective perspectives and beliefs for analysis.

283. (B) Reliance on group dynamics and peer opinions
The defining strength of the focus group method is its heavy reliance on group dynamics. In this setting, participants do not simply respond to the moderator; they react to and challenge the opinions of their peers. This synergy brings forth shared beliefs and points of consensus that might not emerge in one-on-one interviews. The method leverages social interaction to gain depth.

284. (A) Collective perspectives not appearing in isolated settings
The interactive environment of a focus group produces collective perspectives and shared beliefs that often remain hidden in isolated, one-on-one settings. By reacting to one another, participants reveal points of consensus or friction within the community. This conversational synergy allows researchers to capture a rich understanding of attitudes and apprehensions. It provides a more nuanced view of group social dynamics.

285. (C) The content of the arguments and the social dynamics of the debate
Researchers using the focus group method meticulously analyze two primary aspects of group interactions. First, they examine the actual content of the arguments presented by the participants. Second, they analyze the social dynamics of the debate, including how individuals interact and influence each other. This dual focus allows for a comprehensive understanding of community attitudes toward proposed agricultural initiatives.

286. (D) Systematically recording, cataloging, and indexing cultural data
Effective documentation in a cultural heritage project begins with a crucial first step. Researchers must systematically record, catalog, and index every piece of cultural data they encounter. This rigorous process ensures that all materials are accounted for and organized from the very beginning of the study. Proper indexing and cataloging are essential for making the data searchable and useful for later.

287. (C) The date, location, and origin of the collected cultural materials
Contextual metadata is an essential component of precise documentation for historical records. It involves capturing specific details such as the date, location, and origin of the materials collected during research. This information provides the necessary context for future reference and academic inquiry. By accurately recording this metadata, researchers ensure that the historical evidence remains verifiable and meaningful for later analysis.

288. (B) To organize, store, and manage the records effectively over the long term
The primary purpose of implementing robust archival practices is to ensure the long-term organization, storage, and management of historical records. These practices maintain the physical and digital integrity of collected materials over time. By using systematic archival protocols, institutions can ensure that data remains accessible to future generations. Proper management prevents the loss or degradation of valuable cultural information.

289. (D) Creating comprehensive finding aids and using secure repositories
To prevent the loss or degradation of data, institutes adhere to standardized archival protocols. This involves creating comprehensive finding aids that allow scholars to locate specific information within the collection. Additionally, the data is stored in secure repositories designed to protect its physical and digital integrity. These systematic measures are essential for safeguarding historical records against environmental or technical failure.

290. (A) Preservation of evidence and facilitation of inquiry
Integrating precise documentation with systematic archival practices achieves a dual outcome for cultural heritage projects. First, it ensures the preservation of historical evidence by protecting materials from loss or decay. Second, it facilitates ongoing academic inquiry and verifiable historical analysis by making the records well-organized and accessible. This combination creates a reliable repository that serves both current and future researchers.

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complex social relationships, cultural meanings, and the nuances behind market exchanges. Thick data allows scholars to understand why certain trading practices persist within a specific community. By focusing on these qualitative aspects, the team can move beyond superficial facts to reach deeper insights.

260. (A) The construction of a holistic understanding of market dynamics
Purposefully integrating both thin and thick data allows researchers to achieve a more complete picture of the subject matter. Thin data provides the necessary numerical baseline, while thick data offers the contextual depth required to interpret those figures. This dual approach results in the construction of a holistic and deeply contextualized understanding of rural market dynamics and human social interaction.

261. (D) To collect structured, standardized information from a large sample
The survey method is employed to achieve high generalizability across a large demographic sample. By utilizing carefully constructed questionnaires, researchers can efficiently gather quantitative metrics such as employment status and migration frequency. This structured approach provides standardized information that forms a baseline for understanding broad patterns. It is an essential component for capturing extensive data points within complex urban migration environments.

262. (B) It often misses the underlying behavioral nuances of the migrants
While the survey method provides broad generalizability, it has specific limitations regarding qualitative depth. Because it relies on structured questionnaires and standardized information, it often misses the behavioral nuances of the individuals being studied. This approach focuses more on statistical trends than on the subtle routines of daily life. Consequently, supplemental methods are needed to capture the complexities of migrant experiences.

263. (C) By systematically watching and recording actual behaviors and routines
The observation method functions by allowing researchers to systematically watch and record the actual behaviors of migrants in their natural settings. This technique involves documenting daily routines and spontaneous interactions without direct interference from the investigator. By witnessing actions as they occur in practice, researchers can gather direct behavioral insights that structured surveys might overlook. It provides a real-time perspective.

264. (D) Highlighting discrepancies between claims and practical behavior
Integrating the observation method with surveys provides a specific methodological advantage. It allows investigators to witness discrepancies between what respondents claim in survey questionnaires and what they actually do in practice. This comparison highlights the difference between perceived behavior and actual routines. By identifying these inconsistencies, the research team can develop a more accurate and nuanced understanding of complex urban migration.

265. (A) The combination of the survey method's reach and the observation method's insights
A robust methodological framework is formed by strategically combining different research techniques. This framework integrates the broad, structured reach of the survey method with the direct, behavioral insights gained from the observation method. By balancing quantitative metrics with qualitative observations, researchers can analyze complex phenomena more comprehensively. This multifaceted approach ensures that both large-scale patterns and individual nuances are documented.

266. (B) Achieving deep, prolonged immersion to understand the insider's perspective
The classical ethnographic method requires researchers to achieve deep and prolonged immersion within a community. This sustained presence is necessary to comprehend social structures and cultural practices from an insider's perspective. By spending extended periods in the field, investigators can look beyond isolated variables. This immersion allows for a holistic understanding of the community's daily life, rituals, and internal logic.

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the research team protects the intellectual property of the community and acknowledges their role as original creators.

299. (B) The threat of unauthorized commercial entities claiming patent rights
The commercial potential of traditional medicinal knowledge introduces serious concerns regarding patent rights. There is a constant threat of unauthorized commercial entities attempting to claim patent rights over indigenous herbal formulas. Researchers are ethically bound to prevent such claims and ensure that the community's knowledge is not stolen for profit. Managing these rights is essential for protecting the community.

300. (A) To ensure potential commercial benefits are directed back to the community
Managing patent rights is a critical legal and ethical responsibility when dealing with traditional medicinal knowledge. Protecting these rights prevents unauthorized commercial entities from claiming ownership over indigenous herbal formulas. This safeguard ensures that any financial or commercial benefits derived from the research are rightfully returned to the practitioners. It serves as a vital mechanism for preventing intellectual and cultural exploitation.

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